

HSS

NEWS: CENSORSHIP AT INDIGO / 7 • THEATRE: DC-3 AT THE ROXY / 26 • FILM: A SCANNER DARKLY / 33

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

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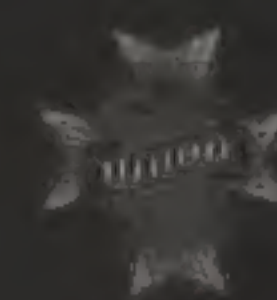
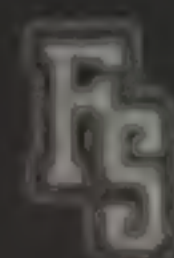
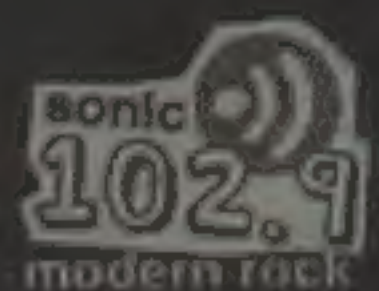
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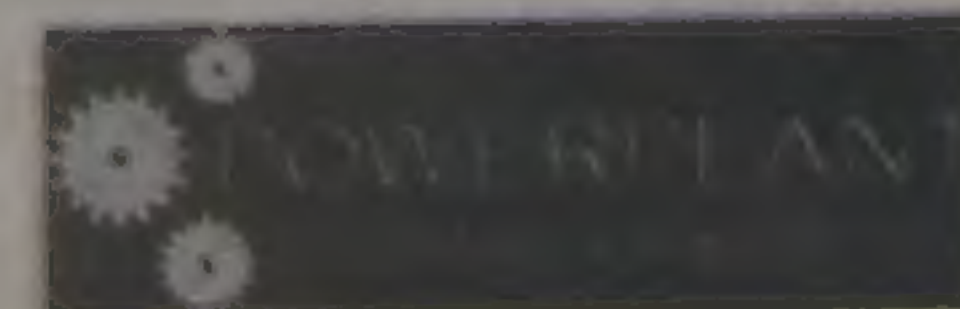


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**ON THE COVER**



**THE FROSTED TIPZ / 12**

"I just want to prove that we can do it better than all of these bands that I hate—these bands like Metric that I really don't listen to ever, and I can't stand, but people just like to put us in that kind of category." —Curtis Ross, guitarist

**NEWS**



**CENSORSHIP AT INDIGO BOOKS / 7**

"The interesting thing is that for this to be a mistake, they would have had to accidentally held back the June - July issue and accidentally asked us for our cover and table of contents." —Tom Flynn, *Free Inquiry* editor

**THEATRE**



**DC-3 AT THE ROXY / 26**

"I think I know them pretty well, but you never know. I just keep thinking 'body cavity search.'" —Linda Woods Edwards, playwright

**MUSIC**



**RIDLEY BENT / 38**

"All my dad would play were country records and I wasn't into that at all. I was into whatever wasn't country." —Ridley Bent

*Spot the typo!*

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to [carolyn@vueweekly.com](mailto:carolyn@vueweekly.com) detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. And we're losing the battle—our pile is closing in on 400. Help!

Last week, five of you caught my lack of "s" on the word "others" in this typo blurb. There were also mentions of run-of-the-mill typos and a glaring subject-pronoun disagreement. Congrats to Jessica Faulds, Rick Lauber, Matt Ethier, Grant Rundle and Marie Sedivy. Thanks for reading!



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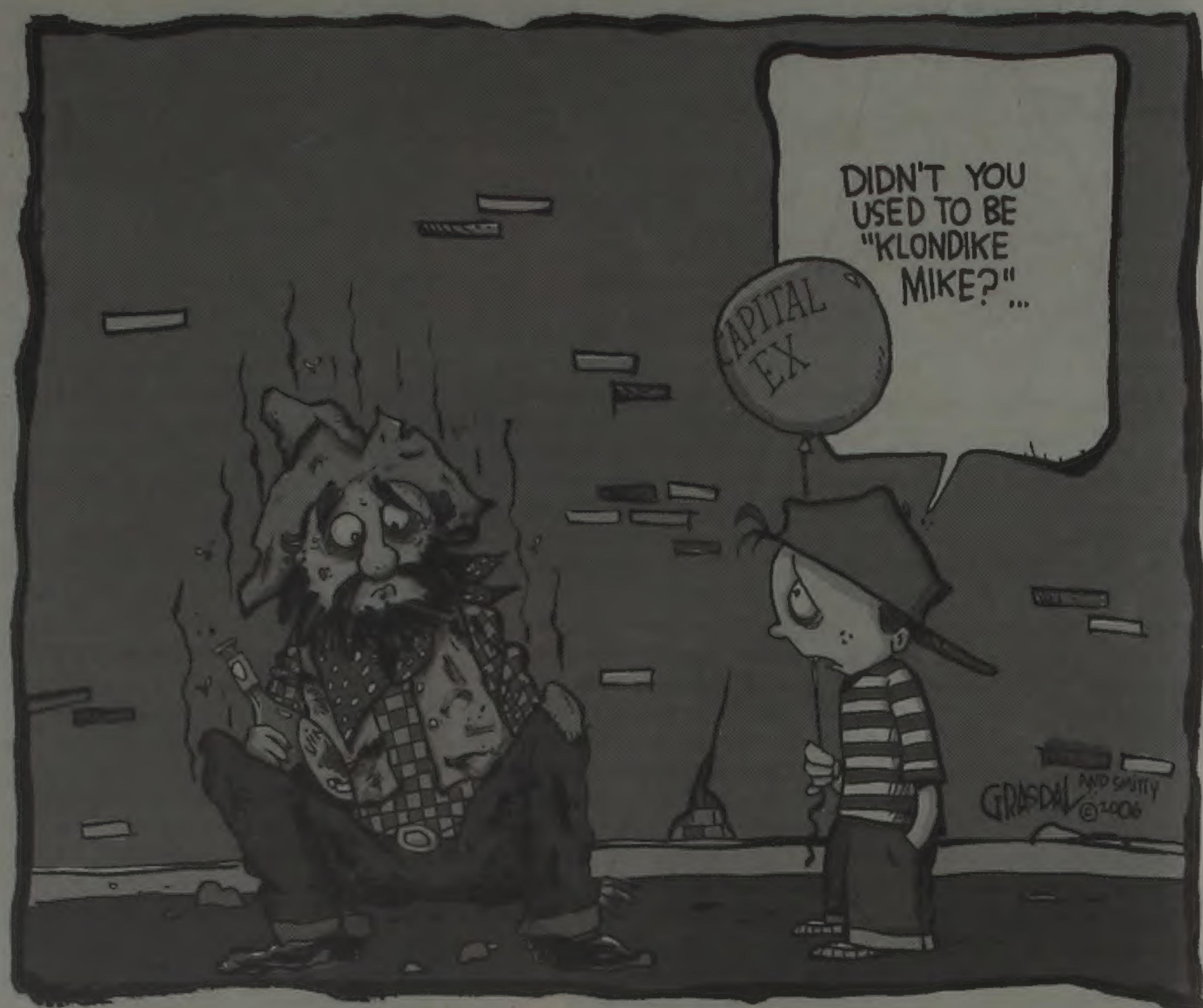
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SCOTT HARRIS / [scott@vnewweely.com](mailto:scott@vnewweely.com)

What is needed to restore public trust and to ensure that allegations of police misconduct are fully investigated and acted upon is an independent, external body with civilian participation and oversight that can tell the public what they find. It's a move that all the good apples in blue should welcome. ♡



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**Vue Weekly**  
 10303 - 108 Street  
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PRINTING THE EDMONTON SUN  
DISTRIBUTION Marty Anderson, Alan Ching, Derek Mohammed,  
Bob Riley, Wally Yarish, Clark Distribution

*Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.*



# Canadian bookseller Indigo reverses 'accidental' censorship decision

JOSEF BRAUN / josef@vancouverweekly.com

Canadian retail giant Indigo Books & Music has backtracked from a controversial move to pull copies of another magazine from its shelves, calling actions reported last week "accidental."

The *Globe and Mail* reported that Indigo had ordered 500 copies of the June - July issue of Buffalo-based magazine *Free Inquiry* pulled from its shelves over concerns with unspecified content Indigo found controversial.

The magazine's Canadian distributor was also informed the magazine would be screened by Indigo on an issue-by-issue basis and required to supply their cover and table of contents for Indigo's inspection in advance.

Paul Flynn, the magazine's publisher, speculated that the offending content may have been an article by well-known ethicist and activist Peter Singer entitled "The Freedom to Ridicule Religion—and Deny the Holocaust."

The magazine, the periodical of the Council for Secular Humanism, has an overall circulation of 30 000. Indigo sales account for almost half of the magazine's Canadian circulation of 1 000.

**THE ANNOUNCEMENT** of the removal was the third such move by Indigo in the last six months, and the second in just six weeks.

Indigo pulled the June issue of US-based *Harper's Magazine* from store shelves due to its publishing all 12 of the infamous cartoons satirizing the Prophet Mohammed that caused much uproar upon their first appearance last year in a Danish newspaper.

Calgary-based *Western Standard Magazine* had also published some of the cartoons in their February issue, which was also pulled from Indigo shelves, though it provoked little national media attention.

*Free Inquiry* had also published four of the cartoons in its April - May issue, though this went undetected by Indigo until it was discovered during debate over the *Harper's* ban. This led *Free Inquiry* editor Tom Flynn and Paul Kurtz, chair of the

## NEWS CENSORSHIP

Council for Secular Humanism, to send a letter to Indigo CEO Heather Reisman inquiring as to whether objections to the June - July issue were made in retaliation for publishing the Danish cartoons or whether their latest issue contained some new objectionable content.

In 2001, Reisman, a founder of the Canadian Council for Israel and Jew-

"There was a specific request with regards to this specific magazine," Silver explains, but he says the request had been dealt with and the issue will be stocked as normal.

Silver still defends the decision to remove *Harper's* from the shelves in June. "I think we made a decision based on the context of that particular time. When *Harper's* initially published the cartoons, the context was pretty hot and there was reason for concern."

He concedes that if any magazines were to revisit the cartoons from this point onward, Indigo would be comfortable with that.

Flynn confirms the issue has been resolved.

"We were informed that the suspension was a mistake," says Flynn from his office in Amherst, New York. Contradicting previous messages from other Indigo staff members, Flynn was told by Silver that "somewhere in the confusion arising from the problems Indigo had with other publications they blocked *Free Inquiry*, but that from this point the magazine would be displayed without any interference."

Flynn says he is both relieved and baffled by Indigo's abrupt about-face.

"The interesting thing is that for this to be a mistake, they would have had to accidentally held back the June - July issue and accidentally asked us for our cover and table of contents," he points out.

Flynn takes a philosophical attitude toward last week's events. Normally, he explained, things move so slowly in the magazine business that had he not received a call from *Free Inquiry's* Canadian distributor informing him of the block, he might not have known about it until all of the issues Indigo were to carry were returned two months later.

Flynn speculates that negative public reaction may have helped to bring about the abrupt shift in Indigo's attitude, and expressed gratitude to the Canadian newspapers that covered the ban for bringing it to the public's attention.

Indigo has 260 stores nationwide, making it by far Canada's largest retailer of books and magazines. ▼



where is his monthly stink rag??

ish Advocacy, made headlines when she ordered all copies of Adolph Hitler's *Mein Kampf* pulled from Indigo shelves.

The removal of *Free Inquiry* and the new screening policy were reported on Jul 7, but by the next day Indigo was claiming that the ban was "an accident" and the screening policy would not be pursued.

Joel Silver, Indigo's senior vice-president of print procurement, while making no comment on the origin of the screening policy, wanted to make it "very, very clear" that the issue-by-issue program was not in place.

# Pride Centre move sparks debate in LGBT community

CHRIS SAMUEL / samuel@vancouverweekly.com

The decision to relocate the Edmonton Pride Centre to the inner-city neighbourhood of Norwood has resulted in some members of the LGBT community questioning the safety of the new location, which others say is an unfair stereotype of the community.

In an e-mail message sent to the Pride Centre's Board of Directors and others in the LGBT community, activist and former Pride Centre board member Kathy Da Silva said that she and others are uncomfortable with Norwood as the Centre's new home.

"The new location is in an area of town that many would not want to be in. It is in an area with significant prostitution, drug trafficking among other risk factors," the message said, and called on the Board to consider other options.

Pride Centre President Ken MacDonald, however, says that such concerns are unfounded, and represent a "sad characterization based on old information."

MacDonald admits that many people within the LGBT community initially raised concerns about the new location, but he argues that their opinions change once they have had the opportunity to visit the space and explore the neighbourhood.

This sentiment is shared by LGBT people who live in the area. Community activist and Norwood resident Mickey Wilson says that Norwood is a diverse community that should not be viewed as a homogenous "other."

Wilson says that, while it has its share of problems, Norwood is also filled with real people and he is looking forward to having a stable location where LGBT Edmontonians can gather and do the work of strengthening and building the Centre.

"If that's affordable real estate where we can have a location that we can build an identity in, then that's okay," he says.

He adds that, unlike larger urban centres like Vancouver and Toronto, there is no one neighbourhood in Edmonton that is an obvious choice to locate the Centre. "I suppose in a perfect world, it's not a perfect location. That being said, I'm not sure that there is a location in Edmonton that is identifiably community-related anyway."

**REGARDLESS OF WHERE** the Pride Centre is located, the LGBT community may still have to grapple with how to best ensure the safety of its

## NEWS LGBT

members. The 2005 Pride celebrations saw two attacks on gay men in the downtown core, and there is a feeling amongst members of the LGBT community that while homophobia in the city has receded it has not disappeared entirely.

But for Da Silva, safety concerns in the neighbourhood are not unique to the LGBT community. "The Norwood area is particularly unsafe for women, many gay men and youth. I and my own group of friends would feel very unsafe walking in this area, especially at night. Most of my own straight friends would not walk in that area at night," she said in her message.

She recommends the Centre find "more upscale area to increase accessibility."

But the suggestion has not resonated with all Pride Centre members. Wilson disagrees that gay people belong only in so-called upscale neighbourhoods.

"We cut across every segment of the community just like every other," he says. "We are poor, we are white, we are black, we are rich and we are middle class. We are also prostitutes and drug addicts. We are all those people too."

Some within the LGBT community feel that media portrayals of queers are mainly male, white and middle class, means that issues facing queers and other minorities living in poverty are ignored, and that locating the Pride Centre in an area confronting issues of poverty and community-building is a step in the right direction.

MacDonald notes a downtown location would face similar issues and that the response in the Norwood community has been largely positive. "We've had people walking by checking who we are. People are glad it's a community centre and not another bar." He points out that a new location will also be more accessible by public transit.

The Edmonton Pride Centre was forced to relocate when their previous landlord invoked a termination clause in their lease. The use of a clause, combined with a tight real estate market left the Centre scrambling to find a new location while balancing multiple demands from users and a restricted budget.

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# Edmonton march calls for end to security certificates

TONY CLARK / [tony@vancouverweekly.com](mailto:tony@vancouverweekly.com)

On Jul 6, members of the Christian Peacemaker Teams Canada and about two dozen supporters marched on Conservative MP Rahim Jaffer's riding office to call for his public support in a campaign to abolish security certificates.

Rebecca Johnson, the organizer of the event, said the goal of the march was to raise the public's awareness of this issue and urge all members of Parliament to immediately change the legislation that allows the government to issue the controversial certificates.

"We are concerned about the existence of security certificates legislation in Canada and the secret trials that are a part of that," Johnson says. "There are currently five men being held as part of that legislation. They've been held for between three and six years without charge."

Security certificate legislation has been around since the 1960s as part of the Immigration and Refugee Protection Act, but has only been recently used as an active part of Canada's anti-terror regime.

Under the act, the Canadian Security and Intelligence Service (CSIS) can start a process that will lead to the arrest of permanent residents or refugees, detain them indefinitely and eventually deport them to their country of origin, even if the potential they will face torture or death sentences exists. Neither the detainees nor their lawyers are allowed to see the information

## NEWS | RIGHTS

upon which CSIS has based its case.

Security certificates do not apply to Canadian citizens.

**JAMES LONEY**, one of four Christian Peacemaker Teams members kidnapped and held captive in Iraq for almost five months, has been a strong voice against security certificates in Canada.

During his captivity, three of the men held in Canadian prisons under security certificates legislation—Hassan Almrei, Mohammed Majoub and Mahmoud Jaballah—wrote a letter asking Loney's Iraqi kidnappers to release him, writing, "If you love Allah, if you have goodness in your heart, please deal with this matter as righteous Muslims and not let these kind, caring, compassionate and innocent people suffer."

Now, Loney and the rest of the Christian Peacemaker Teams are returning the favour. In June, they sent an open letter to all federal MPs asking for their efforts to abolish the certificates. The Edmonton march was part of their ongoing campaign.

According to Reid Morden, a former director of CSIS, security certificates are a necessary part of Canadian legislation to deal with terrorism.

In a June op-ed in the *Globe and Mail*, Morden said that the secrecy behind the certificates is a necessity.



Photo by Paula Kirman

"A cardinal rule within the intelligence community is that the sources of such information will not be made public in the courts or through the media, except under the most exceptional circumstances. To do otherwise is to run a grave risk of cutting off that information source."

Morden believes that there are enough controls to prevent abuse of the certificates since they require the signatures of the minister of immigration and the minister of public safety, and the evidence must be heard by a Federal Court judge to determine if the certificate is valid.

He adds that they are infrequently used, with fewer than 30 certificates being issued in the past 16 years.

**THERE ARE** currently five Muslim men being held on security certificates. According to Amnesty International, all of them face deportation to coun-

tries where they may face the possibility of torture or death.

Amnesty International has been emphatic in their stance that anyone who faces torture in their country of origin should not be deported.

"It is Canada's responsibility not to send anyone to a country where they may be tortured. We are obliged under international conventions not to deport people to another country where they may be in danger," says Amnesty International's Elizabeth Berton-Hunter. "All five of the men currently held under security certificate face such dangers."

Mahmoud Jaballah is one such man. Prior to coming to Canada to seek a better life, Jaballah was a principle of an Islamic school in Egypt where he was arrested and tortured several times.

Jaballah was first detained on security certificates in 1999, released

eight months later by a Federal Court decision, and then detained again in 2001. The evidence against him remains secret.

Jaballah is currently in Federal Court contesting the second security certificate issued against him, which if not overturned will see his deportation to Egypt.

"The Canadian government recognizes that my father's life will be in danger if he's deported to Egypt," says Ahmad Jaballah, Mahmoud's eldest son. "The reason why my family was allowed into Canada in the first place was the continuous persecution that my Dad went through in Egypt," he said.

"He was arrested seven times, never charged but tortured when he was arrested. CSIS has admitted in court that if my father is returned to Egypt that perhaps he might be tortured or killed."

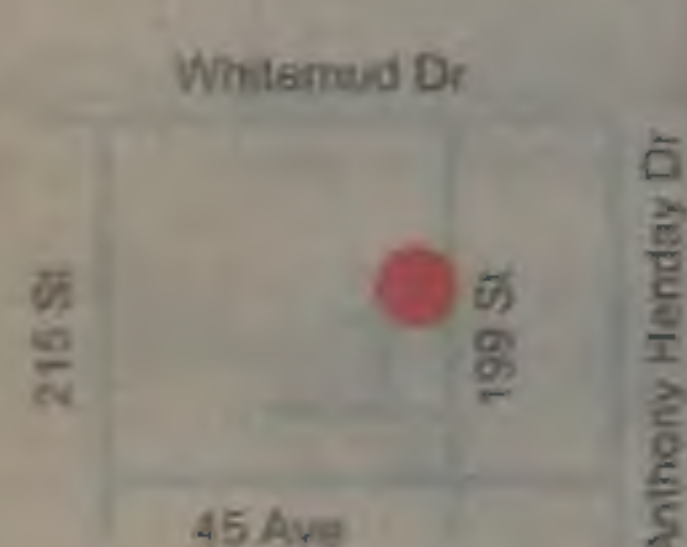
"These men don't get a fair trial. If there is sound evidence against men like my father, that evidence should be shown to them. They should be charged and get a fair trial in court like everyone else."

Two of the men, Adil Charkaoui and Mohamed Harkat have been released from prison under strict conditions, but still face deportation under the security certificates.

The Supreme Court of Canada is expected to rule later this year on whether security certificates are constitutional. ▽

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# Healthy skepticism about big pharma might make us more, well, healthy

HEALTH

## WELL, WELL, WELL

CONNIE HOWARD  
health@vancouverweekly.com

Once, when I'd purchased an alternative remedy from a naturopathic doctor, a friend told me I was crazy to trust the advice of anyone who stood to make a profit from the very product they were recommending. I agreed there was reason to exercise caution.

Then I started seeing stories about pharmaceutical firms orchestrating delicately-timed, targeted-at-doctors educational campaigns for their products, and wondered how much room for objectivity that left. Not that I don't think our family doctors care and genuinely want our well-being; I know they do. But I'm not as sure that the ones supplying them with information on new drugs are equally trustworthy, as they, like the alternative practitioner my friend was suspicious of, stand to make a profit. Huge profits, profits that don't even begin to compare to the kind of profit a small, private clinic providing alternative and non-patentable products might make.

And profit, in the machinery that brings us our medications, is a powerful fuel—one that tends to polish the benefits and grey out the darker side of new drugs. A fuel that can result in fast-tracking new products to the public.

Not that being paranoid is helpful. Drugs often save lives, thank God, and there is the desperation factor—when I'm in agony, the risk of stroke or liver disease down the road pales against the prospect of relief.

Still, the public isn't getting full and accurate information on new drugs soon enough. Drugs are regularly withdrawn from the market, but not until enough trusting users have suffered serious adverse reactions, including death.

Those drugs should never have been approved in the first place, and were an alternative remedy to show even the tiniest fraction of that kind of risk, the uproar would be deafening.

**IT'S A POWERFUL** energy driving this machine though. Reporters who want to get more than the official public relations line on a drug have some pretty major hurdles to clear. Drug companies, having gained federal approval and hesitant to divulge some of the more negative findings that emerge with clinical use, have been known to be guilty of some pretty aggressive public relations tricks.

Trudy Lieberman of the *Columbia Journalism Review* tells the story of CBS correspondent Sharyl Attkisson's difficulty in bringing the public the truth about the cholesterol-lowering agent Crestor, which in some patients had been causing muscle breakdown leading to kidney failure. While the manufactur-

er was considering Attkisson's request for an interview, she began receiving unsolicited offers for interviews from doctors eager to assuage her fears about the drug.

Stories about drugs being prescribed even after clinical trials have raised serious safety concerns are too common. Rizulin, a diabetes drug banned in the UK in 1997 because of severe liver toxicity, was advertised to the US public for over two years after the UK ban. Vioxx, the infamous arthritis medication known to more than double the risk of heart attacks, was not recalled until four years after the first serious adverse reactions were reported. And Adderall XR, banned in Canada in early 2005 because of links to heart- and stroke-related deaths has again been given the green light by Health Canada to resume sales, albeit it with a "black box" warning attached.

Like I said, I'm not encouraging paranoia. But vigilance is good. We can try to ignore the voices telling us not to worry our pretty little heads with so many questions, and those that tell us our sexual performance at 60 years of age should match that at 20. We can begin making informed decisions based on credible research rather than on shiny American television ads.

And we can stop treating alternative approaches to chronic and non-life-threatening conditions with so much unwarranted suspicion. ▽

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# 'You speak any French, Materazzi?' 'Oh, I just know some bad words ...'

FUTBOL

**GOOOOOOOOAL!**

BRIAN GIBSON AND FRANÇOIS ZOLAN  
goal@vuwweekly.com

In this final instalment of *Goooooal!*, Vue futbologists François Zolan and Brian Gibson look back on one of the weirdest World Cups in recent memory, reliving the glory and disappointment, the controversies and triumphs, the bicycle kicks and headbutts of a month of drama in Germany.

It's likely been said a million times in dozens of different languages this week, so perhaps it's best to start off with a hearty "What the fuck, Zidane?" I mean, seriously: this guy was literally one goal away from being the Pelé or Maradona of his generation, winning France its second World Cup in three tries in his very last competitive game. Instead, his remarkably brilliant career will be overshadowed by one moment of playground idiocy, as he reacted to a barrage of yapping by Italian defender Marco Materazzi with a fierce headbutt.

For his part, Materazzi is known for despicable and detestable tactics and behaviour (he managed to chalk up three reds and 12 yellows in his one season of English Premiership play while at Everton in the late-'90s, and was known to burst into tears when carded), and the art of

goaded one's opponent, or *furbo* (which is Italian for cunning) is a common practice among Italian footballers in general, but it's hard to cut Zidane any slack for quite literally losing his mind at such a critical point in his own (and, without too much exaggeration, the Republic of France's) history. Who knows, though: based on the match-fixing scandal currently rocking Italian soccer, perhaps Zidane just made himself quite a handsome paycheck. FZ

If soccer was at its most sublime in the Italy-Germany semi just a few days earlier, soccer was at its strangest in what was undoubtedly the most dramatic, oddly anti-climactic and momentum-switching finals the World Cup has seen in the past quarter-century.

A debatable penalty, coolly (or uncertainly?) chipped by Zidane off the bar and just in. Then a calm, determined Azzurri coming back for the equalizer. But *les bleus* pretty much took over the rest of the game, as the Italians gave the ball away a lot in midfield and surrendered the better chances. In the extra time, though, the game seemed to lose coherence, dissolve into absurd tragedy with Zidane's bullish headbutt and ejection, then burst to life for a few minutes of that separate, heart-stopping competition that dropped the guillotine on France with Trezeguet's one kick of the ball.

At the eye of this twister was the lanky, feisty Materazzi, the Inter Milan defender who may, or may not, have brought down Malouda for the penalty shot, headed in the equalizer 13 minutes later from a Pirlo corner, seemed to have nipple-pinched and verbally goaded Zidane into his startling snap of temper and scored Italy's penultimate penalty kick in the shootout. Zidane was still named the MVP of the tournament, but Materazzi was the true decider—the man of Italy's most important two hours at the World Cup since 1994, when they lost the final in penalty kicks to Brazil, a loss now erased with the defeat of the samba boys' own hex, *les bleus*. BG

The 2006 World Cup will probably be remembered less for the actual soccer (which was, with some notable exceptions, somewhat underwhelming) than for its numerous scandals and an almost WWF-esque string of ever-escalating surprises and plot twists. The Togolese pay dispute, England's Wayne Rooney saga, the Ukrainian sex pact (coach Oleg Blohin, a hard-nosed Soviet-era soccer hero, forbid his players from having sex during the tournament and the training period beforehand, but then promised to lift the ban if his team made it to the semi-finals), Brazilian superstar Ronaldo's beer gut, the over-enthusiastic nationalism of a German stadium



announcer (not that Germany has a history of bad things happening thanks to over-enthusiastic nationalism or anything) and, of course, the aforementioned headbutt are just a sampling of the usually sensationalized, often tawdry and generally ridiculous bullshit that kept us distracted—if amusingly so—from the men kicking the little ball back and forth. FZ

An often disappointing World Cup—many games saw teams put in only 20 minutes or so of good soccer, perhaps because players were tired after too-long league seasons—was, in some weird way, redeemed by the controversies and beautiful moments of many of the elimination-round games: the farcical Portugal-Netherlands card game; Maxi Rodríguez's blast of wonder against Mexico in extra time; another sheepish, soap operatic exit by England, led by goony Rooney's crotch-stamp; Frings and Schweinsteiger's wicked shots to open

and close Germany's games in the World Cup; and Italy's glorious, atypical display of attacking defensive soccer against the hosts on Jul 4. Even the third-place match was hugely entertaining.

A method to the madness? By the final four, this tournament seemed like a glorified Euro 2006, reminding football fans that European teams almost always take home the trophy on the continent, you can never count out the home team in a sport that enjoys more home-crowd advantage than perhaps any other, and, lately, the winning team seems to take home the trophy because of the cloud of criticism or controversy they unite under (Brazil barely qualified for the 2002 tournament before winning all their games there; a dubiously reinstated Rossi came back from an insider-betting scandal to lead Italy to their '82 World Cup).

Toss all that logic out the window when South Africa 2010 sees everyone travelling to kick-off on a continent that's never hosted the tournament before. BG

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# Bell takeover to swallow CHUM

## NEWS MEDIA

SCOTT HARRIS / scott@vuweekly.com

Canadian media powerhouse Bell Globemedia has made a takeover bid worth \$1.7 billion to buy CHUM Ltd.

CHUM owns and operates 33 radio stations, 12 local television stations and 21 specialty channels, including Citytv and A-Channel stations, Much-Music, Bravo!, SPACE: The Imagination Station and Star!.

Both CHUM directors and CHUM chairman Jim Waters, son of founder Allan Waters, whose estate owns 89 per cent of common shares, have endorsed the takeover.

Bell Globemedia already owns the 21-station CTV television network, the *Globe and Mail* newspaper and 17 specialty television channels, including TSN, MTV and the Discovery Channel.

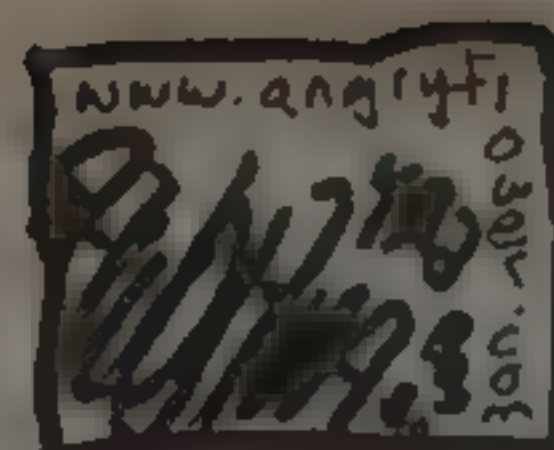
The takeover bid still requires regulatory approval, and the Canadian Radio-Television and Telecommunications Commission may require Bell to sell some of its television stations in cities where there is overlap between the two.

The Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), expressed concern that the takeover will leave just two major media conglomerates and private broadcasters, Bell Globemedia and CanWest Global, in Canada.

"We're seriously concerned about the impact this excessive media concentration will have on diversity, competition and choice," said ACTRA executive director Stephen Waddell.

"We can't imagine how this increase in media concentration could possibly be in the best interest of Canadians."

Before the takeover bid was made public on Jul 12, CHUM announced it was cutting 281 jobs at television stations across Canada. ▽



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UH-HUH.

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ME?

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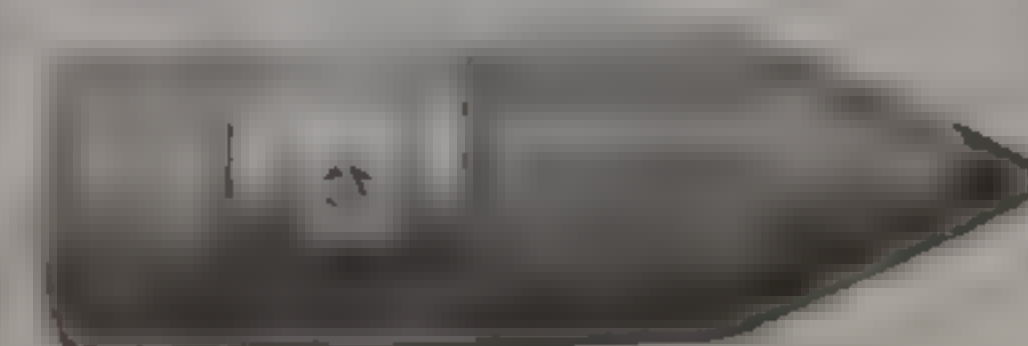
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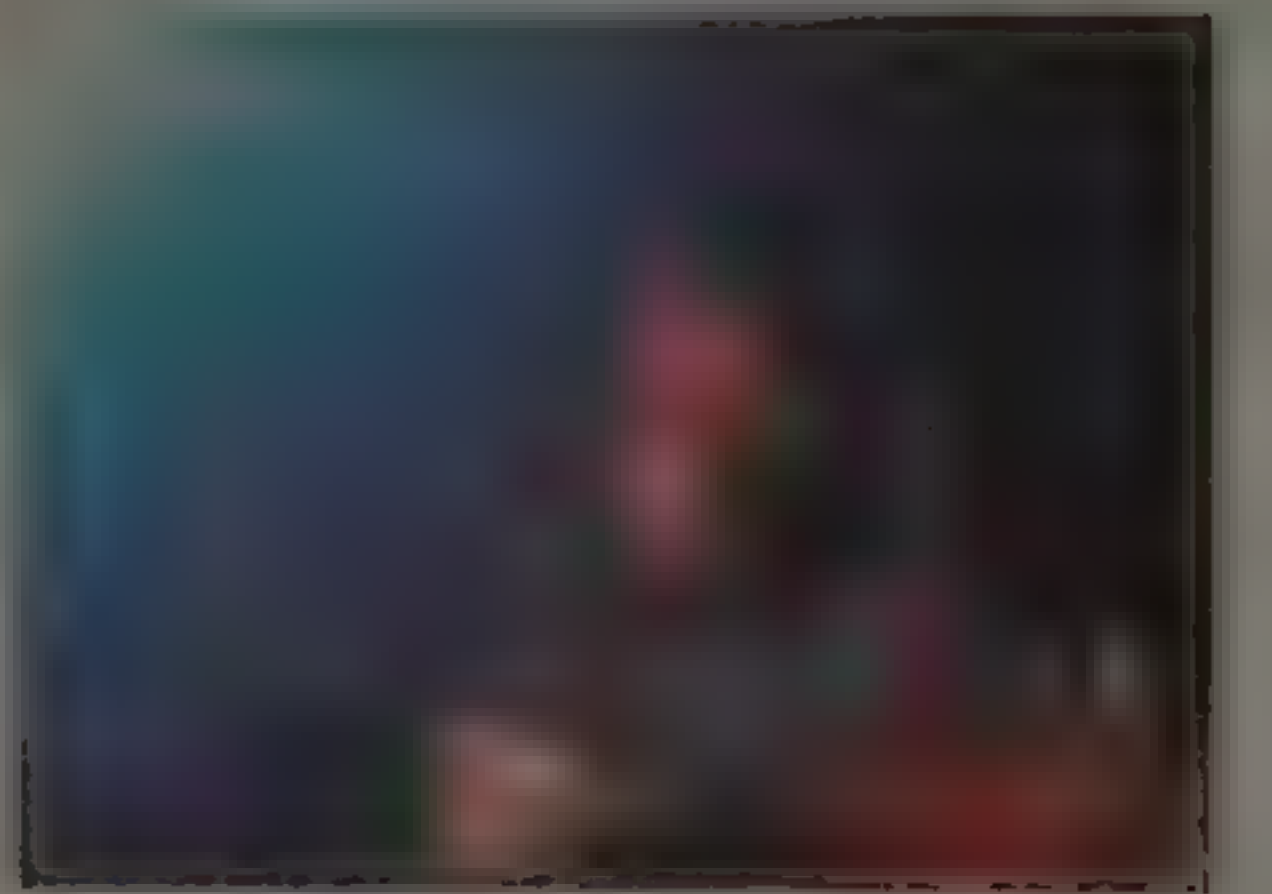
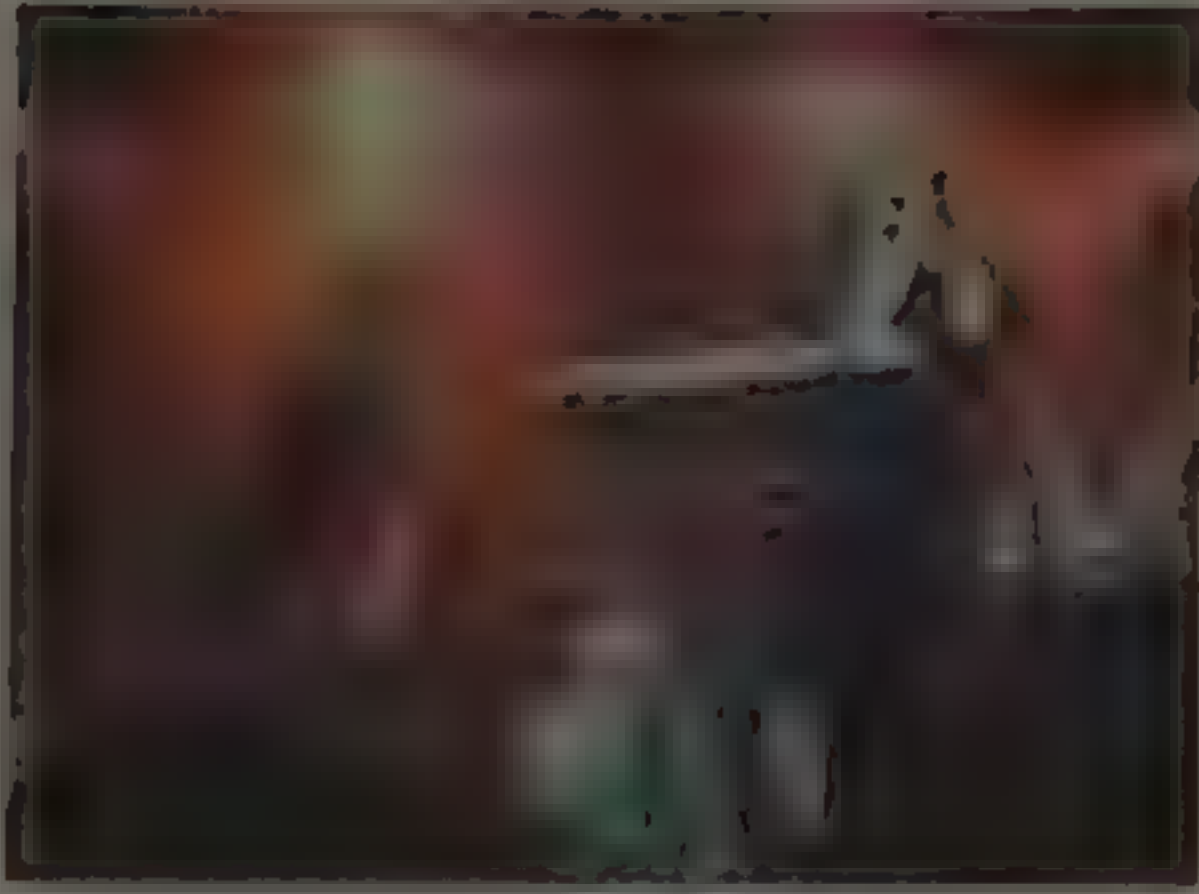
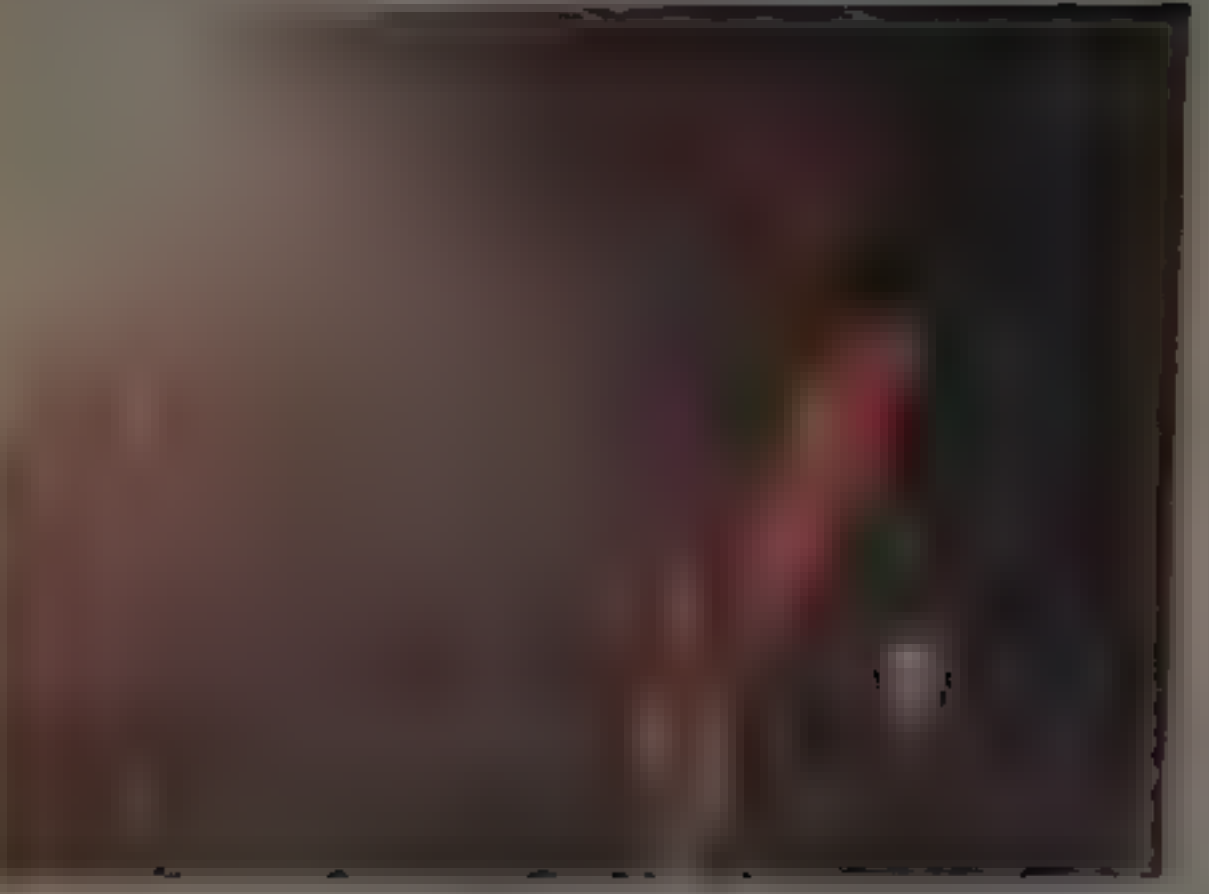
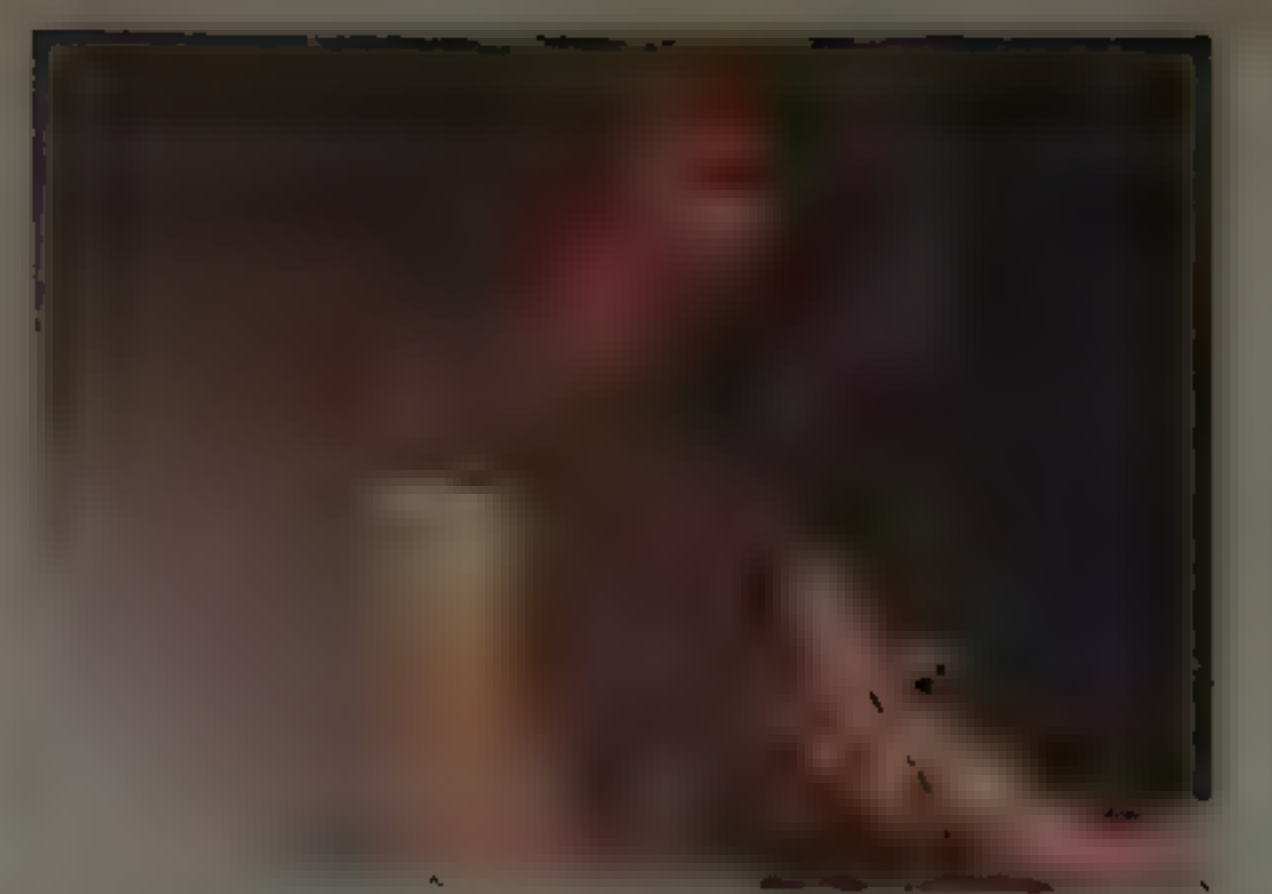
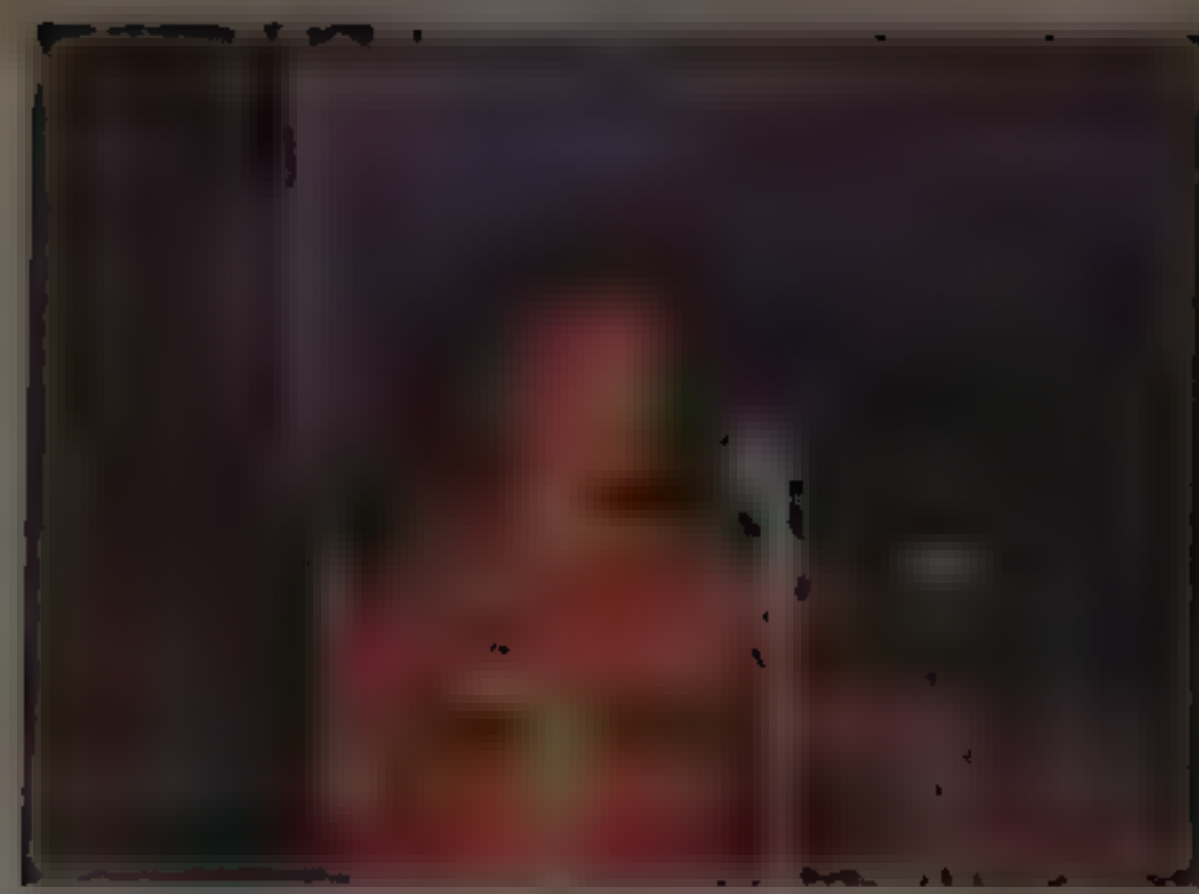
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# Ever hear the epic myth of the Frosted Tipz?

## LOCAL QUARTET DODGES SLINGS AND ARROWS TO RELEASE *HEADS VS HIPS*

DAVID BERRY / david@vancouverweekly.com

**T**antalus stole ambrosia from the gods, then attempted to feed them his son in its place. He now stands in a pool of water with fruit branches above his head—when he attempts to eat or drink from either, they slowly move away, tantalizing him but never fulfilling his desires.

Sisyphus was a liar and murderer who smooth-talked his way out of Hades; he now spends his days attempting to roll a boulder up a hill only to have it roll down again.

I have no idea what Alan Hildebrandt, Curtis Ross, Roz Christian and Darren Chewka have done to deserve the unending hardship that has befallen their band the **Frosted Tipz**, but I'm quite sad I missed the cannibalistic, drug-fuelled orgy or whatever it was that must have taken place about 18 months ago when the band decided to form—what else could have earned them their trials and tribulations thus far?

**LET'S START FROM** the beginning. Forming in advance of an infamous gig at a Northside roller disco, the band started off as a combination of two couples who have since gone their, um, separate ways (one of the female exes since left the band, while the other remains; see if you can guess which two members used to date). A combination of respective

PREVIEW

FRI, JUL 14 (7 PM)

### THE FROSTED TIPZ

WITH DRIVE BY PUNCH, OUR MERCURY, KATE'S TURN, BACKSLASH THE INTERNET  
QUEEN ALEX HALL, \$10 (ALL AGES)

members' travel plans and general disorganization made follow-up shows a little sparse. Then Ross broke his arm the next summer, slightly hampering his virtuoso guitar abilities, and while the Tipz did try to get in to record an album a year ago, some members then again went travelling, putting the recording on hold.

Come forward a bit. Not a whole lot had gone wrong for the band for the first half of this year, but then not a lot went terrifically right, either. The recording, *Heads vs Hips*, got polished up and ready to be released. Then it got delayed. Then it was confirmed.

Then, their band members started getting scouted. Calgary/Vancouver punks Billy and the Lost Boys, recently sans drummer, called up Chewka and invited him along on their summer tour. Christian met a Detroit-based rock band over Myspace (her "myspace boyfriend," according to Ross and Hildebrandt) who want her services for September. To complicate things further, some time in between Chewka's August trip and Christian's the next month, they have to figure out a way to record a follow-up full-length.

Of course, for the time being, they had to worry about whether their EP

would even show up. Just one week before its scheduled release, the EP had yet to arrive, and the band had no idea why. Misfortune managed a twisted smile on the the Tipz this time, though: seven days before their release party, with no EP in hand, the show got cancelled.

Originally scheduled for late June in the Victory Lounge, the show disappeared when a certain Toronto band swooped in and scooped it up. And after suffering through enough slings and arrows to make mere mortals give up a career in music altogether, there's simply no way the band is going to take this one lying down.

"Well, what happened was, the original band had the show cancelled, so we picked up their slot. Then, like, a week before the show, they 're-confirmed' their slot," explains Hildebrandt, practically choking on the last few words. "I have never heard that word in 15 years of playing music. A band cancels, but then gets their show back? As far as I'm concerned, the word 're-confirmed' doesn't exist.

"[The Starlite] promised to make it up to us," he adds, pointing out that their show last Saturday was a start towards that end, but he's not entirely satisfied just yet. "We were hanging around after the show, and they told us to grab whatever drinks we wanted, so we loaded up on triple gin and tonics and platters—like, actual trays full—of Jägermeister. There was nothing else

we could really do, so we figured we'd just drink their booze for now."

**THEY DEFINITELY DESERVE** the stiff drink. Still, though, given all that's befallen the foursome in such a relatively short time frame, what they've managed to produce is damn impressive. Adding a decidedly harder edge to their earlier electro-pop sound, the group is starting to sound like Mötörhead with keyboards, firing riff-heavy guitars harmonizing with pop-happy synths, and a rhythm section that's part wrecking crew, part dance machine. As both Hildebrandt and Ross explain, it's all part of a slavish attention to the intricacies of the pop song, something neither has had extensive experience with before.

"I come from a punk rock basis—like a lot of bands in Edmonton who are doing really different stuff these days—and this is sort of about finding out what I really like and putting it into what I'm playing," Hildebrandt explains. "I found out I really like hooks. I've played with a lot of people who had this ability to come up with these catchy little pieces that always really caught me, and I've never been able to do that until this band, where we sort of step back from the song and play around on the keyboard trying to find a melody that's catchy enough, then build around that."

And though Hildebrandt cites hook-obsessed acts like Electric Six and

electro star Felix da Housecat as major influences, Ross has a bit of a different take.

"We use riffs a lot more than other bands today," he explains, citing his own decidedly '70s/'80s power rock influences. "I think there's just this kind of AC/DC centre to whatever you want to call what we put on top of it. Whatever else is there, when you pull it apart it has these really catchy riffs, which I think people can relate to."

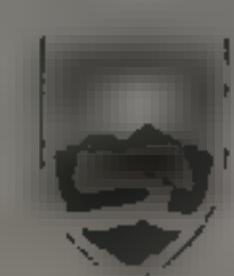
**AND SO, ARMED WITH** a belief that "I Was Made For Loving You" has one of the catchiest hooks around, Ross, Hildebrandt and their soon-to-be-erst-while bandmates are hoping to put a year and a half of gut-punches behind them and be the best damn dance-electro-metal band they can be.

"I just want to prove that we can do it better than all of these bands that I hate," Ross sneers. "These bands like Metric that I really don't listen to ever, and I can't stand, but people just like to put us in that kind of category. I don't think we do anything like that, but if we're going to do anything like that, I want to do it way better than they can do it."

"Hopefully we'll go on and have a long and illustrious career," adds Hildebrandt, a little softer. "I figure we will. We've already survived more shit than most bands have to put up with. I don't even know how we're still here." ♥

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## 07-11-2006—Latenight on another Ave

RANDOM  
**DISPATCH**  
dispatch@vancouverweekly.com

A warmish night ... a little light rain here and there, so gentle even a scraggly exhaust-fed roadside aspen provides a circle of dryness in which to perch on a parking block and wait for a bus. A pleasant enough post-midnight for me, passing time re-re-re-reading Zelazny's *Creatures of Light and Darkness* in the orange sodium glow ... but not everybody seems to be enjoying the evening so well.

Shiverers and arm-scratchers, glowerers and mutterers ... swaggering dudes and pre-exhausted hookers, antsy track-suiters, little old Chinese ladies (what errands are they on, so late?) and worried student types hustling home with sensible ponytails and their house keys between their knuckles—107 Avenue by streetlight. My new neighbourhood.

For the first time since I first hauled my crappy Ikea desk and my *Dungeons & Dragons* manuals out of my parents' house—not counting the time I hauled all that shit back in shameful unemployment—I'm living outside of the Whyte/campus patch. It's great; not only is it much more peaceful—I'll take the enthusiastic fellow who makes goat noises at the nearby group home over the Whyte Ave WhoooBots any night—but it's ... homier. You know? More honest. Around here, we keep our mall shit safely locked away inside the stout brick walls of Kingsway; the streets belong to independent proprietors, the Moms 'n' Pops of two dozen nations.

It's a bit lonely relative to life off Whyte—the few extra blocks of northerly commute plus the psychological witch-barrier of the river discourage casual visits—but I seem to be getting more done. As fun as it was, the time I spent basically running a hoser drop-in centre really made the whole work-from-home-be-your-own-boss lifestyle hard to swing; deadlines or no deadlines, how can you say "No" to a buddy smiling on your doorstep with a six-pack and a pinner?

Now, though, the party life means

something; it's something I have to make happen, rather than something that just happens as a matter of course, like seasons or utility disconnection notices. A place like the Black Dog becomes a destination rather than an extension of my living room (or bedroom), and drinking there is an outing I can feel fresh and happy about, rather than the rote wrist-raising it had become.

Jazz ... listen to this shit—a move to the fuckin' north side constitutes for me a system-clearing break from liquor and dope. Weird? Nah ... Whyte's just a different kind of ghetto, and a couple of decades ago it was a so-called "bad neighbourhood" as well. I wonder if the same forms will flow around here. Will I look back to see myself as part of a gentrification wave, the downmarket edge of arts/hipster/consumerist culture chasing cheap rents ... ? Or—and, come on, why put a fine point on this—is this district simply too non-white for the twiddly knicknackery and soulless "funkiness" of modern Whyte to take hold?

Man, let's hope so; like I said, there's a perfectly good mall right over there that's full to fire capacity with all that shit. Right now, I just want to enjoy summertime in a new neighbourhood. My schedule of exploration has been dragged back a little by workload and budget; what I need to do is make a weekend of it, three days and nights of mental mapmaking. The food scene alone around here is the work of weeks of dining, every block of the a mystery box of secrets awaiting discovery ...

But that's another day ... another day. It's night now, and 107th is showing its other face, a face of desperation, fatigue, thread-hanging humanity. I'm waiting here because my friend would rather not walk the two blocks to my place alone, and that's understandable. The rain's falling harder; the drug dealers have to mutter a bit louder to make their pitches heard. The shirtless guy in flip-flops paces and frets, a steady fount of underbreath curses. The girl on the corner hugs her underdressed self and wonders if I have a cigarette. The light is orange and ugly over sidewalk cracks and trashdrifts.

Where's that goddamned bus? ♡



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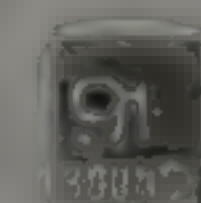
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## Comix redraws the spectre of genocide

BRIAN GIBSON / [brian@vancouverweekly.com](mailto:brian@vancouverweekly.com)

More and more comix seem to be rewriting and redrawing the lines between the political and the personal.

Down in the racks, in super-hero land, Marvel has launched the *Civil War* series, which looks, through the visor of Iron Man and mask of Spider-Man, at a post-9/11 government crackdown on superheroes. Up on the shelves, among comix' nerdier cousins, there have been Marjane Satrapi's accounts of her rebellious childhood in fundamentalist Iran with the two-volume *Persepolis*; Art Spiegelman's searing, broadsheet-style memoir of the World Trade Center attacks, *In The Shadow of No Towers*; and Ho Che Anderson's three-volume Civil Rights anti-hagiography, *King*. And of course there's Joe Sacco's comix journalism, from his visits to Gaza in Palestine to his Balkans experiences of *Safe Area Gorazde* and *The Fixer*.

Now, six years after it won France's Goscinnny Prize (named after one of the creators of Asterix), Belgium-born JP Stassen's *Deogratias: A Tale of Rwanda* has been translated into English by Alexis Siegel, who also offers a cogent introduction to the story. He explains the complicated colonial background (German, then Belgian, plus some French arms supplying) to the Rwandan genocide of 1994, which he illustrates with some chilling details: "Popular radio pro-

COMIX

BY JP STASSEN  
**DEOGRATIAS:  
A TALE OF RWANDA**  
TRANSLATED BY ALEXIS SIEGEL  
FIRST SECOND (79 PAGES), \$22.95

grams ... [used] the term 'cockroaches' to describe the minority group"; "In 1993 the government ordered from China enough machetes to distribute one to every third adult Rwandan Hutu male." Hutus killed around 500 000 of the minority Tutsi people, and when the Tutsi-led Rwandan Patriotic Front (RPF) won control of the country, they killed some 250 000 Hutu who had been accused of involvement in the massacres, also setting off a major regional war within and around Zaire (now the Democratic Republic of Congo).

STASSEN, WHO LIVES in Rwanda, looks back on the horrors of 1994 through the haunted, wide eyes of Deogratias, whose name, ironically, means "thanks be to God" in Latin. The opening frame shows the boy, his expression glazed and his t-shirt tattered. In sudden flashbacks, segments of his pre-genocide life are served up. Deogratias was a roving youth, eager for sex, who pursued Benina, a classmate at his religious school, after her sister Apollinaria rejected him.

Stassen's artwork is incredibly vivid and textured. The Rwandan night sky is lit blue, speckled with stars; the lush

greens of the countryside are broken by the slate grey of an asphalt highway; the horizon billows with layers of richly hued clouds. Characters' faces are carefully shaded and lined into expressions that say more than their bubbles of dialogue. Deogratias talks and walks in a trance of trauma, and Stassen's renderings pull us deeper into his fevered nightmare state.

There are no heroes here. By the end of the first part, where we have already met a leering, lockjawed French soldier who talks about Tutsi women as if they're meat and an RPF fighter who waxes bullshit about a pre-colonial utopia, Deogratias himself has turned into a skulking, cringing creature who remembers the dogs "who devour the bellies, and the bellies spill open."

As Stassen's colours lap the frames and Deogratias descends further into darkness, the pre-genocide reflection on Rwandans serving their ignorant white masters soon shatters into a frenzy of internecine hatred, butchery and sexual brutality. Women and children suffer most, and the revelation of Deogratias's role in the sisters' and their mother's fate is devastating.

The haunted, lost soul's unravelling is the final twist in the tale, and then Stassen leaves this powerful, poetic exposure of colonial negligence and human suffering with the image of the night sky, settling like a shroud over Rwanda, the stars like faraway specks of hope. ▽

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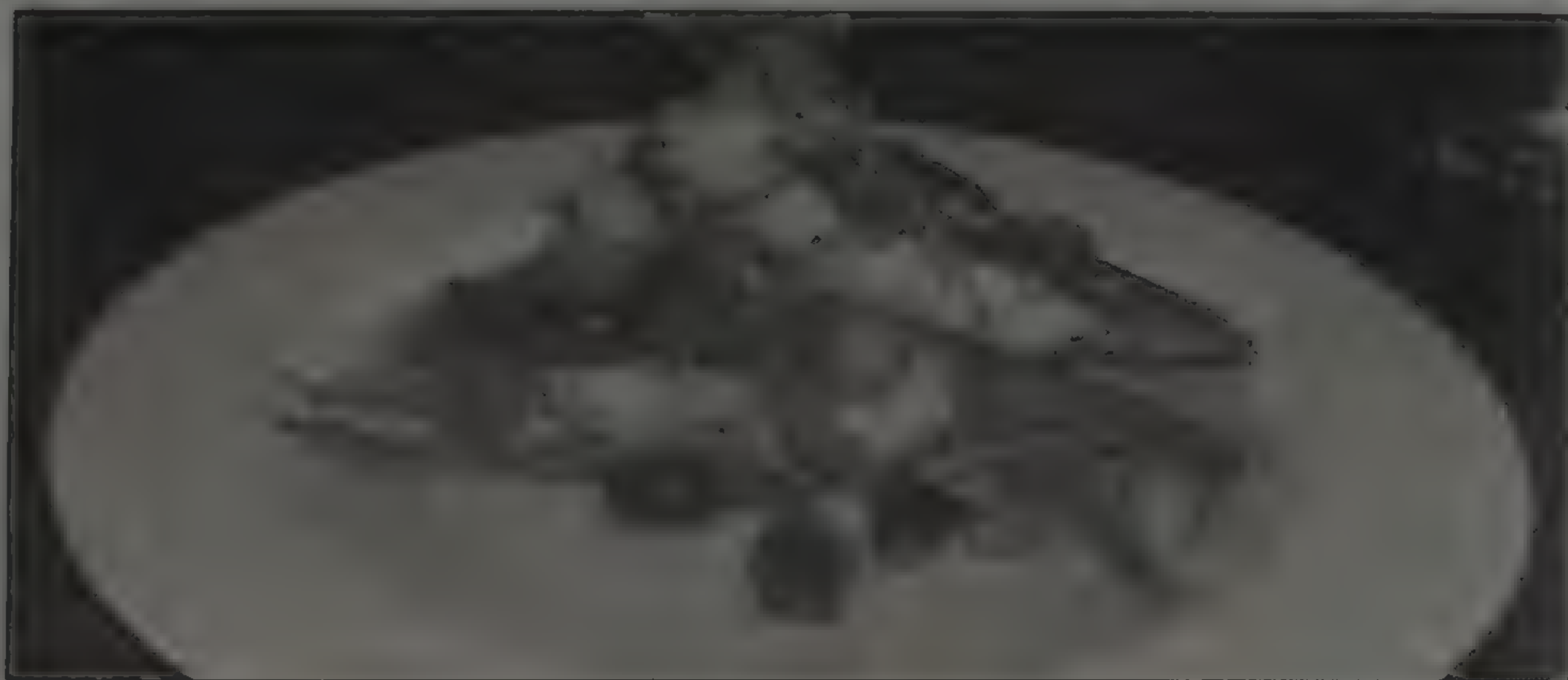
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VUEWEEKLY

DISH

4TH & VINE WINE AND BISTRO BAR / 18

BOATHOUSE SURFSIDE GRILL AND BAR / 20



## If you visit Il Portico just for the halibut, you'll find many other Golden Fork-fuls

CHRISTOPHER THRALL / dish@vueweekly.com

Thanks, Edmonton. You sent me to **Il Portico** when I was willing to write it off as a Boomer compound

I've always been wary of popular places, and when I saw that you ranked it Best Italian for this year's Golden Fork awards, I was skeptical. Il Portico was a social hummingbird feeder, the place for charity events and wine festivals. I expected it to be mostly style without substance to back it up. I was half right.

This little jewel has carved out its own little corner of the downtown core. Trees screened its little courtyard and the façade was quietly impressive. I passed through its oversized doors and paused in the cool, dim interior so at odds with the warm summer evening.

The black-clad staff were slightly older than the giggling servers found in more down-market places, their auras of professional competence adding gravitas to their beauty. Their style was reflected in the décor; wrought iron fixtures accented muted mustards and burgundies echoed in the thick brocade that draped the ceiling. We took our seats among the older crowd that contained a surprising smattering of kids. We had left our daughter at home in anticipation of a double date with another couple.

As we waited for our guests, I took a peek at the handsome (and extensive) wine list. A number of vintages were available by the glass for up to \$10, and while some bottles on the reserve list were more expensive, bot-

ITALIAN

WINE - SAT TO 10:30 PM  
**IL PORTICO RESTAURANT**  
10112 - 101ST STREET  
424.0707

ties from around the world were mostly under \$50.

Since I wasn't dining with wine drinkers, I settled on a glass of 2004 Tuscan Col di Sasso (\$7.25) as our guests arrived. After greetings all around, the ladies ordered virgin piña coladas (\$5.50), and my friend ordered his customary Coke (\$2). As our wives examined the separate appetizer list, we husbands relaxed like parents of toddlers with a babysitter for the night.

We were suddenly informed that we were having two orders of bruschetta (\$4) and a plate of fried calamari (\$5) to start. The announcement inspired us to reach for our own menus: what a sight! Divided into primi, secondi and pastas, the menu was deceptively simple and simply tantalizing.

**MY WIFE OPTED** for pollo diavolo (\$25), and her friend selected the cacciucco Tuscan seafood stew (\$25). Her husband actually made it through the magnificent entrée list and went with cannelloni (\$16) from the pasta list. I remained lost in the secondi, however, and had nearly settled on the rack of lamb when our server described the special (\$28).

"A halibut filet," she began, "with pan-seared sea scallops on goat cheese mashed potatoes in a thyme reduction."

"You had me at 'halibut'," I murmured, and the server smiled nervously while my wife rolled her eyes

We barely had time to shut our menus before a basket of fresh baguette and a plate of olive oil and balsamic vinegar arrived at our table. My wine was a real joy: it opened with a robust raspberry note and just kept building as I savoured it. The taste was quite light, and the complex flavours danced across my tongue only to vanish instantly when I swallowed. The wine was refreshing and far too dangerous for recreational consumption.

Our appetizers arrived as quickly as our drinks. This kitchen was quick on the draw. Each of us received a single slice of grilled baguette topped with fresh field tomatoes, onions and cilantro drizzled in olive oil. Surprisingly, the bread didn't fall apart under the tart toppings, remaining crisp and delicious to the last bite.

We shared out a small mound of lightly-breaded calamari, which came with lemon wedges instead of tzatziki. The result was almost free of the deep fried weight of normal restaurant squid. While it would be enough for two, the serving left the four of us wanting more.

We waited a little for our entrées, chatting easily as we were tormented by intoxicating kitchen aromas. One line I will never forget, taken entirely out of context, was "The Red Violin of porn." Time passed quickly. The wait was worth it.

When it arrived, the olfactory power

REPHOTOGRAPH BY JEFFREY

## WHERE EAST MEETS WEST



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# Off the shelf and into the glass: Gamay is great

**WINES** | **NICE LEGS**  
JAMES LYLE  
nicelegs@vancouverweekly.com

**2003 BLUE MOUNTAIN GAMAY NOIR**  
BLUE MOUNTAIN VINEYARDS,  
OKANAGAN, \$23

Gamay is a new name to most New World wine drinkers; however, it is one with a long history. The vines are native to France and are the sole source of wine from Beaujolais. Any bottle of Beaujolais-Village is a Gamay.

It is a very popular wine in France and far more suited to being consumed young. While I have difficulty with opening wine right from the store, with a Gamay it is almost expected. In addition, it should be consumed chilled. While a typical red should be put in the fridge for about 10 minutes, the Gamay should be in for at least a half hour. This will get it to the desired temperature of about 11 degrees.

Most are unaware of the quality Gamays being produced in the New World, most notably in the Okanagan. Several wineries produce the rare grape that is easy to drink and suited to a northern climate. One such winery is Blue Mountain in Okanagan Falls. This winery only produces six wines: Pinot Gris, Pinot Blanc, Chardonnay, Pinot Noir and Gamay. It produces all of them very well.

Upon the first pour, the cherry red wine emits a fairly strong smell of tannins that dissipates quite rapidly. In its place evolves a very fruity nose. The first taste shows why the French love their Gamay. The fruit explodes in the mouth and flows well through the evolution of the palate. The vibrant, rich flavour is very prominent in the first few glasses and stays refreshing even as the wine warms.

I drank this wine myself over two nights. When opened and consumed the second night, my high opinion of the wine remained but faded rapidly: further evidence that this wine is best drunk young. Enjoy your new exploration of Gamay! ▼



CONTINUED FROM PREVIOUS PAGE

of the seafood stew easily dominated the rest of the dishes. Our friend found it quite spicy, and with the side salad and garlic bread, it would have overwhelmed me. Her husband's cannelloni was less visually impressive, but the bowl concealed another layer of tender noodles stuffed with beef, spinach and a pesto cream sauce beneath the visible ones. He was well satisfied, though he wished for a bit of the spiciness in his wife's dish.

My bride's pollo diavolo boasted a large piece of crisped chicken with a tender, juicy interior. It was surrounded with green beans, roast artichokes and a buttery sauce. The chicken's salty, spiced skin was delectable and I ended up trading multiple bites of my

own dish to try it again

I'm not sure the trade was worth it: my generous slab of halibut was also deliciously spiced, with tender flakes within. Plump scallops soaked in the thyme reduction and combined perfectly with slightly salty goat cheese mashed potatoes and button mushrooms. Frankly, the vinegar stewed spinach with slivered almonds was overkill. This was a dish to convert a seafood hater!

**AFTER MEALS** like Il Portico's, there was no way to refuse the dessert menu. I expected only tiramisu, but my wife pounced on a lemon goat cheesecake (\$6) with sour cherry compote. Our guests split the panna cotta (\$8), a cheese custard with vanilla overtones that melted on their

tongues and dazzled their taste buds with a flavour that was "fucking fantastic". My own choice was more difficult. A raspberry crostata? A fromaggia course of four different cheeses? I ended up with pear and blackberry sorbet (\$6). They were tangy, smooth and creamier than I expected, but I regretted not choosing one of the others.

We ended up paying only \$163 plus tip for the 4 of us. For an amazing array of flavours from one of Edmonton's most celebrated restaurants, it was a bargain I look forward to trying again.

So thank you. While I don't agree with some of your selections (Tim Hortons for "Best Soups"?), I will definitely explore more of the winners on your list. ▼



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# Let's go out to dinner and see a movie—aaah!

QUENTIN RANSON / quentin@vuwweekly.com

**P**ssst ... Come a little closer. I'm going to let you in on a secret. It's a romantic trick you can keep up your sleeve, a dating ace in the hole. But before reading the rest of this article, you have to promise you won't go blabbing this everywhere. I mean, if everyone knows about it, you could ruin it for the rest of us. Agreed?

Our date started with a flight to France and a tasty endive and seafood concoction. And then BOOM, a car exploded in downtown Tehran—chaos and confusion!

A plump George Clooney dodged bad guys and bullets, followed by a creamy homemade potato and leek soup with a dash of cream. Right then, a schwack of collusion, corruption and conspiracy was perfectly complemented by a generous hunk of halibut.

There was torture, death and chocolate mousse. My date and I felt a sinking feeling in our stomachs as we contemplated the whole serious mess the world is in, but we were soon comforted by a giant bowl of gourmet garlic and hazelnut popcorn.

Sounds pretty good, eh? Every Sunday night, 4th & Vine hosts dinner and a movie. Order from their regular menu, sample some fabulous wines and for no extra charge watch the movie of the week on a large projection screen. To top it all off, they throw in free bowls of delicious, freshly made gourmet popcorn that will permanently change your popcorn palate. It's somewhere between drive-in and haute cuisine.

**WE SHARED** the mid-sized restaurant and our attentive server with only seven other diners. The interior combined wine bar chic with cozy warmth. Glossy concrete floors and cosy leather chairs formed a backdrop for fresh-cut flowers at every table and vibrant art deco prints on the walls. The restaurant paid attention to details.

The movie was *Syriana*, the George Clooney and Matt Damon political thriller full of love, death, gun battles and megalomania. It was perfect for casual dining.

Each week, 4th & Vine offers a "flight of wine" (4 servings of 2 ounces) of a particular varietal, country or region. Our flight (\$32) was from France. The first stop was a white Pascal Jolivet Sancerre 2004 that opened



**DATES!** SUN - THU TO 11 PM, FRI & SAT TO 1 AM  
**4TH & VINE WINE  
AND BISTRO BAR**  
11202-140 AVENUE  
EDMONTON

up crisp and peppery, ending with a tangy—almost sour—finish.

The wine's summery flavours were a good match for the endive seafood cups (\$9) that started our meal. Each piece of endive was like a miniature canoe overstuffed with chunks of salmon, pollock, scallops, bright orange and red peppers covered in a fresh herb dressing. It's hard to have a bad date when you start off by sharing food with your hands.

As Matt Damon furrowed his brow over the ethics of profiteering off of the international petroleum industry, my date and I indulged in the velvety licorice and tannin of a Chateau de Charles Fronsac 1994. If only Matt could have tasted the potato and leek soup (\$4), the soft flavours of cream and dill might just have given him a moment's reprieve.

Two sons of an oil-rich sheik vied for control of their father's vast empire. The storyline was almost as delicious as my citrus zest halibut filet (\$24). This plump and naturally oily fish was glossy with the chef's white wine butter sauce. Soft, flaky chunks of fish

almost melted in my mouth. Each bite was as opulent as the sheik's glistening white marble mansion.

My date was pleased with her gnocchi (\$14), which consisted of garden vegetables sautéed with white wine and a sun-dried tomato sauce, covered with freshly grated parmesan cheese. She commented that the thick, rich sauce had an almost acrid tomato flavour that was accentuated by the lovely zip that only white wine can give.

Explosions again, but this time in my mouth as the Bosquet des Papes, Chateau Neuf de Papes 1990 strutted its stuff over my tongue. Big, sugary and bursting with blackberry, its quick, clean finish didn't linger. The murky red wine was one of the most memorable flavours of the evening.

**WHILE GEORGE** and Matt seemed to be getting nowhere, my date and I consoled ourselves with a Callebaut chocolate mousse with vanilla Chantilly cream (\$7), which is made fresh daily. Lighter than air, the whipped chocolate that just slid over our tongues and disappeared quietly into our contented bellies. It suddenly struck us that if the world's warring factions would only negotiate while eating 4th & Vine's chocolate mousse,

CONTINUES ON NEXT PAGE

6108-90 AVE  
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# FOOD NEWS! DISH WEEKLY

**WHAT'S IN A NAME?** The Bagel Bin Bakery needs a new name. Owner Michael Alkalay has a list of his own, but none of them fire or inspire him: he wants your help, and he's willing to pay for it. The winning suggestion earns \$20 worth of warm, fresh-baked goodies every week for a year! Email [names@bfgbaking.com](mailto:names@bfgbaking.com).

**TASTE OF THE STROLL** On Jul 16, four enthusiastic chefs create a menu from foods grown in nearby fields. Dine and chat with the people who produced the foods, against the striking backdrop of one of Alberta's oldest standing grain elevators. Visit the St Albert Grain Elevator Park from 4:30 - 7:30. \$30 includes a delectable meal and a pass to the following weekend's Country Soul Stroll cultural safari.

**DEVINE ONLINE** The deVine Wines and Spirits website has been online for over a month: visit [devinewines.ca](http://devinewines.ca) and be sure to enter the draw for the 1996 Rosemount Balmorah Syrah by merely submitting feedback. (Sample: "It's good. Thanks for the wine.")

*Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email [dish@vuwweekly.com](mailto:dish@vuwweekly.com) or fax 426.2889.*

CONTINUED FROM PREVIOUS PAGE

peace could reign.

As the movie soared to a climax, our server brought out giant bowls of hot gourmet popcorn: crunchy, salty, savoury goodness. First garlic and hazelnut, then lemon pepper and dill, the flavours in this popcorn were not smothered in theatre-style butter substitute. It allowed the distinctive flavours leap out with every mouthful. Our fourth flight, a Chateau Rieussec 1999, paired perfectly. The syrupy dessert white had just enough oak to compete with the rich popcorn.

Do you want to do something different? Do you enjoy good movies as much as you enjoy good food? 4th & Vine Wine Bar and Bistro offers a quirky yet tasteful option for the dating doldrums. At \$92 for two with the optional wine pairings, this mid-priced bistro dazzled two people who love dinner and a movie. ▼



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# It's the best little fish house in White Rock

JENNIFER LEWIN / jennifer@vancweek.com

**M**y name is Jennifer Lewin. I grew up on an Alberta cattle farm and I don't like beef. My dislike began as a child, when I made each cow my pet.

As an only child growing up on an isolated farm, I talked to my cows with as much conviction as *Cast Away's* Chuck Noland did to his volleyball. However, unlike the inedible Wilson, my pets would disappear from the field one by one.

I remember staring at my bowl of stew, wondering if it was Betsy or Sally. Even as an adult, I really haven't quite shaken the images of my bovine friends. For my husband, it's a juicy steak; for me, it's a pair of big brown eyes and a furry, scratchy belly.

Seafood, on the other hand, makes it much easier to be detached. What parent hasn't replaced a dead goldfish in the tank with an identical one? Try doing that with a cow. During this year's Vancouver vacation, all three of us ate more crustaceans than I could have imagined.

After hearing about **The Boathouse**, a chain seafood restaurant in the Vancouver area. On a child-cared evening, not wanting to fight with downtown traffic, we decided to try the White Rock location instead.

Just off the beachfront, the trendy Boathouse was where Melrose Place stars would venture for cocktails. The atmosphere was a fusion of hip and

**SEAFOOD** | SUN - THU TO 10 PM, FRI & SAT TO 11 PM  
**BOATHOUSE SURFSIDE GRILL AND BAR**  
14935 MARINE DRIVE, WHITE ROCK, BC  
604 536 7320

tradition. Navy blue and rust tablecloths clashed with the sea-green ceiling. Ocean pictures and TVs speckled the wall, while distinctive compass-shaped lighting fixtures completed the furnishings.

As with its décor, The Boathouse seemed to welcome a diversity of people: couples seeking an intimate evening, ladies with drinks on the patio and families diving into fish and chips. We didn't feel out of place in our tank tops and shorts, next to the ties and cocktail dresses.

I began with a Granville Island Honey Lager (\$5.79) while my sweetness (aka designated driver) sucked back a Coke (\$2.89). The Boathouse's menu had the obvious seafood emphasis: the small plates, salads, lighter dining and seafood specialties all contained fins and claws. They also had a smaller selection of prime rib and cuts of steak for landlubbers dragged out to dine.

No one needs to drag us out for seafood. We picked the seafood spinach and artichoke dip (\$10.99) to curb our appetites while we waited for the northwest seafood pasta (\$14.99) and the wild salmon fish and chips (\$15.99).



## OUR DRINKS AND APPETIZER

Arrived quickly and just as quickly they were demolished. Granville Island was the first Canadian microbrewery, established in 1984, and they are well experienced. The full-bodied lager revealed honey sweetness with a malty finish in a single sip. My choice of beverage also paired well with the appetizer, a mild combination of spinach, shrimp, green onions, and bubbly mozzarella cheese. We double-dipped our warmed pita bread in order to polish off as much of the rich substance as we could. Like most good restaurants, instead of filling us up, the appetizer left us desiring more.

Enjoying the salt air and ocean

waves (not to mention the absence of toddler interruptions), it seemed like a short time had passed when our server arrived with our main entrées. Both dishes were beautifully presented: my husband's fish and chips tempted from a nest of quasi-newspaper print, while my pasta was placed like a flourishing blossom in a crisp white bowl.

This was hardly the time for aesthetics, however, as we were determined to do some serious eating. The northwest seafood pasta was a colourful array of textures. Tender wild salmon, juicy bay shrimp, succulent clams, sweet green peppers and aromatic red onions were all tied together with a decadent garlic cream sauce. I barely noticed the garden-

fresh Caesar salad and plump sourdough roll that accompanied the meal, although the bread came in handy to sop up the toothsome remnants of my dish.

I must have looked like I was on a seafood high, for my husband grudgingly offered a piece of his golden wild salmon in exchange for a taste of my shrimp. The tension at our table rivaled a NATO conference: I had to throw in some clams to make the deal worth his sacrifice. I could see why he was so reluctant to part with his salmon, which was a completely different calibre than what is available in Alberta.

The two tender salmon filets were coated in a remarkable Killer Whale Ale batter. This gave a depth and richness that complemented the sharp taste of fresh fish. My husband also found his own utopia: there is nothing more perfect than biting into flawlessly battered, pink-flaked salmon while gazing out onto the ocean. After my husband was done with his main salmon attraction, he attended to his sea-salted fries just like an otter dispenses with oyster shells. Already full, he picked at his fries until only a few burnt offerings were left.

Deciding we had just enough time and stamina for a moonlight walk on the beach, we left with our stomachs full and \$60 lighter. The only downside of being in Vancouver was the extra tax attached on to everything. For fresh seafood, though, it's worth it. ▽



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## Pasture golf brings unpasteurized, raw pleasure

DAVE BUCHANAN / dave.b@vancouverweekly.com

I used to love golf. As a kid, I played several rounds of golf a week, mainly at a small par-3 course a few blocks from my home.

My friends and I would engage in marathon rounds of 36 or even 54 holes on summer afternoons. Green fees were a couple of dollars—paper route money. We'd ride our bikes to the course, holding a couple of irons and a putter across the handle bars. There was no dress code. The course was quiet, often deserted, and we could do whatever we wanted. Sometimes we'd take our time, playing three balls at once; other times we'd play Moe Norman-style speed golf. My favorite was creating our own holes: we'd hit off the first tee to the seventh green, and make up a new course as we went.

I gave up golf about five years ago, shortly after my own kids arrived. I told myself I had better things to do with my time, but the truth is the game just wasn't fun for me anymore. One day, while waiting at the tee box as the duffers ahead took practice swing after practice swing, I had a revelation: golf had become an expensive, dawdling, pretentious pastime where showing off your flashy equipment seemed to matter more than how you actually played.

And it wasn't just the golfers that bothered me. I began to see—really see—the actual courses too. There was something obscene about the extent to which the landscape had been profoundly altered at most courses. This wasn't just Mother Nature with a manicure; rather the old

### THE BIG VALLEY

gal had been tarted up like some kind of garish eco-floozy.

All of this made me wonder, what am I doing out here? So I put the clubs in the garage, where they have been gathering dust ever since.

Until this spring, that is, when it occurred to me as I was driving through Saskatchewan that maybe I had just been playing the wrong golf courses. Near Fillmore, outside Regina, I passed by an old prairie 9-hole with sand greens, brown grass, and plenty of dandelions, and it got me thinking of that par-3 course of my youth. Perhaps that pure golf game I remembered so fondly—inexpensive, brisk, unpretentious, mostly herbicide-free—did still exist.

So a few weeks later I set out with two friends on a pasture golf road trip, searching for the lost joys of golf. We established three criteria for a pasture course: 1) it must be 9 holes or fewer (many of these courses were originally created by farmers who fashioned a few crude holes out of pasture and gradually added to them); 2) it has to have sand greens; and 3) it has to run on some form of the honour system (usually a tin can to stuff your green fees in).

**THE COURSE IN** Big Valley, Alberta, southeast of Red Deer, fits the bill perfectly. It's a nine-hole course, par 31, with holes ranging from 85 to 416 yards. (Until about nine years ago,

Big Valley had only four holes; then five more holes were added across the road.)

The greens (or should I say "browns"?), are sand, and there are no fairways, per se; all of the grass is a kind of shaggy prairie woad grass, a longish, drought-resistant variety. A quaint little clubhouse in a fixed up old church overlooks the ninth hole, but the building is only open on special occasions that require the sale of cold beer. A sign by the first tee announces that nine holes goes for \$3, or you can play all day for a fiver. There's a metal box to stick your money in. An annual membership at the course costs \$50 less than the cost of a single round at many Edmonton-area courses. According to village councillor and local golf aficionado Harry Stuber, about 50 of the village's 350 inhabitants use the course.

The biggest adjustment for the rookie pasture-golfer is getting used to the sand greens. They're tiny, but the pin is always in the centre, and once you get the ball on the sand, it rarely bounces off. (Who needs backspin when you've got a beach?) The actual putting on sand works better than you'd think, as long as you properly prepare the sand. Beside each "green" there's a combo heavy bar/rake for patting down a path from your ball to the hole, and for smoothing out the sand for the next player, much as you would in a sand trap. I quickly discover that you've got to whack the ball pretty solidly to get it to the hole; fortunately, there's not much chance of the ball rolling off the other side.

As for the rest of the pasture golf experience, we discovered, oddly enough, that there's something strangely pure and stripped-down about it. Pasture golf is about the game, not about chatting up the beer cart girls, brokering corporate deals, or showing off your increasingly elaborate and expensive clubs and accessories. The only Big Bertha you're likely to find in Big Valley is serving pie at the local café. In fact, we brought only three clubs each (a putter, 4-iron, and 9-iron, for me) and not once did any of us feel we needed more.

That said, pasture golf can have its challenges. For one thing, it takes balls to play pasture golf, lots of 'em. Because the grass can get quite long even on the fairways, you can lose a ball anywhere, not just in the rough.

Once at a particularly hairy pasture course in Herbert, Saskatchewan, I lost five balls on one hole, all in the middle of the fairway! And at Big Valley, anyway, beware of the fungi factor, perfect little golf-ball-sized mushrooms scattered throughout the course, which can add a Where's-Waldo? element to the game.

Pasture golf is a hoot, however, and on this throwback course, we discovered a surprising kind of golfing pleasure. But is this really golf at all you might ask? Or is it merely a pseudo-golf experience, an ironic exercise in retro-links-slumming, a kind of overblown mini-putt for adults, with sand instead of windmills?

Maybe, for some. But for me, all I know is that it made me want to go golfing again, which is something I haven't felt in a long time. ♥

## Some like it fat

**BIKERS** Local freeriders seeking new thrills can head to the Frontier Lodge in Nordegg for some of the best downhill, slalom and North Shore-style courses in Western Canada.

From Aug 5 - 7, bikers attending the the 16th annual Fat Tire Festival will be churning up the single track around the lodge. For a \$45 fee, riders can register in the competition and race for their chance to win thousands of dollars in biking gear, clothing and cash. Spectators can

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# Longriders

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## Tiny legs make for tricky treks

BOBBI BARBARICH / [bobbi@vuwweekly.com](mailto:bobbi@vuwweekly.com)

From a childless perspective, I see one certainty as my friends become parents: things will never be the same. Drooling chins and obnoxious toys now occupy their time, and outdoor pursuits have waned.

"How can we ever venture into the woods again?" I ask them.

We decided to try the five kilometre hike from Miette Hot Springs, and the answer came to us in three words: preparation, prevention and perspective.

We prepared for our adventure with twin 18-month-olds by finding comfortable gear. For young babies, look for one-piece garments with easy diaper access and elastic wrists and cuffs that prevent heat escape. For these little ladies, we chose pants in bright colours with pockets for found treasures. Preschool-aged kids need gear with easy access for bathroom breaks.

During the hike, it was quickly apparent we needed certain items close at hand. We remembered milk, water, dried cereal and PB sandwiches, but forgot how quickly fluids pass through a toddler. Daisy's cries shivered my eardrums as dad ran back to the car for extra diapers. While mom was tending the toddler, I forgot my own duty: Maggie got her foot stuck under a root, fell to the ground, and joined her crying sister. Mom quickly pulled some moist wipes from her lightweight first-aid kit for the root burn, and we were off again.

"At least bears won't bug us," dad smirked as their cries tapered into the trees. No, bears didn't, but a couple other creatures did.

Bug bites and sunburns should ideally be prevented. Sunscreen is said to be safe for babies under six months, but not bug repellent. Use if necessary for older babies, but avoid any with Deet concentrations of 10 per cent or more. Clothing is always the best blocker of bites and burns, as well as the cold.

Hydration is important for temperature regulation. Encourage water every 10 to 15 minutes, or give kids a hydration pack. We let these girls carry their no-leak sippy cups, and they drank and threw them in the dirt as needed. While it was warm in Jasper, hats and layers were essential. Movement also kept them warm.

Packs are the easiest way to bring baby hiking—but walk with it beforehand to test for pinches or rubs. An infant should be carried in a front

### HIKE | TOT TROT

pack (safe to use once they can sit up), while a toddler is happier in an aluminum-framed pack. If your baby is in your pack, frequently check hands, feet and head. A napping infant's temperature will dip, so drape them in a blanket.

Daisy and Maggie were too busy for packs, and they walked beside us. On several occasions, their taste-testing tendencies escaped our watch, but we were reminded by their mischievous dirt-rimmed smiles. Dirt is generally of little concern, but be wary if there are droppings or mushrooms around. Keep antibacterial wipes close.

**THIS WAS NOT** a camping trip. I brought my tent, but we stayed in a remote cabin and drove to the trails. The comfortable cabin was a fantastic choice, allowing us to experience the outdoors without compromising sanity, while the tent made a great toy. If you plan to camp outside, a double sleeping bag will fit you and the kid. Three people will fit cosily in a two-man tent. As baby gets older or you create another, invest in another two-man tent for each parent and child. You can get back into the tent with your partner when the kids are older, and put them in the other one.

Our biggest preventive measure was to avoid tired children. We left early in the morning and our distance was determined by their energy levels. With perfect conditions of good rest, comfortable packs and pleasant weather, along with ample snacks and diapers, we lasted two hours. Leaves, mushrooms, puddles ... all were cause for pause and wonder. And thus the third word—perspective.

At several points, we were all frustrated with fluctuating moods, but I tried to imagine hiking as neurons were being connected for the first time between fingers and brain. Indeed, I had no choice but to bend over and stick my hand in the mud.

With modified goals, hiking with children can be done. Mom and dad have chosen to save challenging trips for when the girls are older, or for some alone time without kids. But rediscovering the woods as a new parent is inspiring.

Dad summed it up, "As they discover the world around them, we discover it, too." ♥



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# The longer the board, the harder they fall

JEREMY DERKSEN / jeremy@vancouverweekly.com

Coming down the sidewalk along 104 Avenue towards the lights at 109 Street, I misjudged the turn at the curb. Losing my balance, I sent my longboard flying into the lightpost in an explosion of splinters. A group of skinny 16-year-olds, with more skill and experience, turned around and laughed. A good start to my reintroduction to skateboarding.

The first skateboard I ever rode was when I was about 10. It was made of plastic and looked like a Jesus-fish, and it was maybe a foot-and-a-half long. It wasn't my board, it belonged to a friend—a girl by the name of Jolene. She was probably my first crush, although I was too young to admit it. But the board was what sealed the deal. She was cool.

I had other flirtations with skateboards—in my early teens, at drunken university parties—but I never got good at it. So when I found myself on an 2.5-metre prototype board christened "Morning Wood" by its designers, the Barley Board Company out of Edmonton, it was an entirely new experience.

Skateboarding has come a long way from my childhood—when Thrasher magazine was the height of cool and Tony Hawk didn't yet have a video game named after him—but it will still give you the same thrill, even if your acne's since cleared up and

## DECKS | LONGBOARD

you're no longer indestructible.

I was out for a Pipeline Surf demo day on a sunny afternoon, and even though most of the kids out there were more than a decade younger than me, I didn't care. At least, not after my deflating incident at the lightpost.

One of the great things about the sport is that you don't have to go on vacation or even leave the city to get in a good day of riding. The river valley trails are perfect for a nice afternoon cruise. If you get really adventurous, there are plenty of ups and downs to make it more exciting, too. But hill riding comes with its challenges—like stopping.

**STOPPING ON A** longboard is different than on the old skateboards, where you just shifted your weight onto your back foot and dragged the tail end of the board. I found this out as I was ripping down the sidewalk above the Victoria Golf Course driving range guard rail and traffic on one side, steep drop-off on the other, and me tottering down a seemingly thinner and faster-moving concrete path in between. With a longboard, you either drag your rear foot on the pavement to stop, or turn into a tailslide, bringing your board perpendicular to the slope and lowering your centre of



gravity. After burning a fair bit of rubber off the soles of my shoes, I finally came to a creaky stop.

With a moderate slope, though, you can carve nicely. Longboard trucks (or wheel axles, for the skate-lingo deficient) allow for more flexion, meaning you get a more responsive board and a smoother ride as you coast along. There's a freeing feeling when you start moving with the momentum and let gravity guide your turns.

The custom board I was riding had huge trucks and big rubber wheels to

support its massive frame. Even for longboards, this was a mutha. Most boards range from 1.2 to 1.8 metres; my ride was 2.5 metres long and heavy, with 24 pieces of well-adhered ply supporting my weight. I tried a few smaller ones and they had similar characteristics—the smooth ride and flexible turning—but that big kahuna just had more character. I loved cruising down the river valley trails, people turning their heads to ask me, "What's that?"

The "Morning Wood" was just too

big for comprehension. However, for the more aggressive, a shorter board is probably more suitable. You can execute tighter turns and pull off more slides and stunts. Either way, a helmet, good gloves with palm padding and other protective gear are a worthwhile investment.

Like a lot of sports, there's an initial cash outlay to get into longboarding, but once you've got the board and some padding, the roads and paths are yours. On concrete, it's the closest thing to inland surfing there is. ▼

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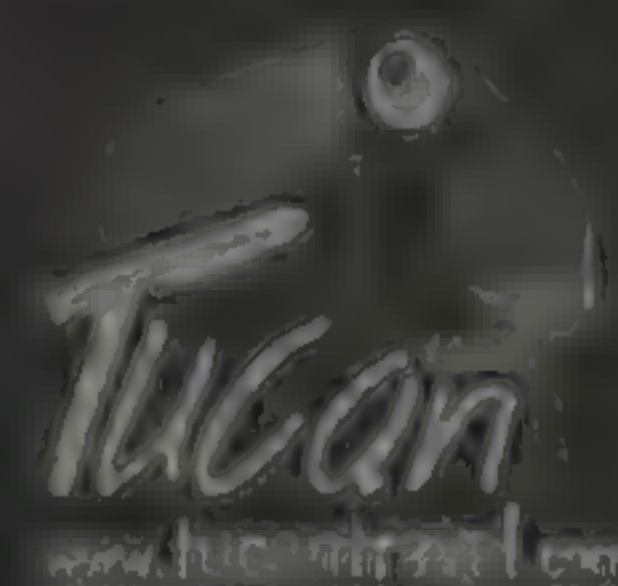
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# Edwards's *Spring Alibi* a good reason to be in DC

## ROXY PLAYS HOST TO MINI FESTIVAL OF THREE PLAYS HEADING TO MR BUSH'S NEIGHBOURHOOD

DAVID BERRY / david@vueweekly.com

Somewhere, in a squalid basement suite with cracks running down the foundation, a struggling playwright kills another silverfish with her Chapters nametag, peers through her six-inch window, which leaks as the rain comes down, and curses Linda Wood Edwards's name.

In a craft that is supposed to be about toil, heartbreak and dues, Edwards has hit upon the express elevator to heaven, so to speak, and has put the struggling artiste archetype to bitter shame.

"Everyone has said, 'You know, it doesn't always go this way.' No, I don't know," she says with a riotous laugh. "It all seems pretty good so far."

Her story starts in Whitehorse, of all places, where, on a sabbatical from her day job as a business consultant and living at no fixed address, she entered a 24-hour playwriting competition at the Nakai Theatre.

She did not, however, enter this competition because she felt the need to lay bare the inexorable exhortations of her tortured soul; no, the play organizers provided each contestant a hotel room to stay in, and not having a warm bed or hot shower for some time, Edwards thought this would be the perfect opportunity to avail herself of both of those amenities.

She took a few baths, a quick nap, and with paper and pen, wrote a play that she urged the organizers to take

PREVIEW

FRI, JUL 14 - SUN, JUL 16

EDMONTON GOES TO WASHINGTON SHOWCASE

FEATURING *SPRING ALIBI* BY LINDA WOOD EDWARDS, *SIMPLE GIFT* BY TRACY PENNER AND *NEVER SWIM ALONE* BY DANIEL MACIVOR  
ROXY THEATRE, \$15 EACH OR \$40 FOR ALL THREE

off her hands, lest she doing something rather unspeakable with it. That play turned out to be *Spring Alibi*.

**FOR THE UNINITIATED**, the play centres around a bored woman who has recently discovered the joys of masturbation, and a beer-swilling construction worker who has recently discovered the joys of peering through her window as she does it.

Uncommonly funny and emotionally honest, despite Edwards's poor initial reaction to it, it won the whole competition. Several years later, Edwards won a spot in the Fringe, happened to round up some of Edmonton's top theatre talent—including Theatre Network GM David Cheoros and the loveable Andy Northrup—and produced one of the surprise hits of last year's Fringe-A-Go-Go, scoring a Sterling nomination for Outstanding New Work.

As if this isn't enough, *Alibi* is now one of three Edmonton productions from last year's Fringe to be selected for production at the inaugural Washington, DC Fringe. Along with Tracy



Penner's *Simple Gifts* and the Bradley Moss-directed *Never Swim Alone*, Edwards will be heading down to the American capital for a five-show run in the Canadian Embassy on Pennsylvania Avenue.

Of course, it seems like now, after all the success she's had, she's starting to realize what those struggling artists are talking about.

"We're about \$14 000 short with

about two weeks until we get there, so there's definitely some hand-wringing about that," she says surprisingly nonchalantly. And, though the weekend run at the Roxy is aimed to help raise some of those funds, what it won't be able to do is help them once they get down there.

"We not only have to set up and tech all the shows in about a day, we can't even take our sets or our props

with us, so we'll have to find those when we get down there. Plus, since it's in an embassy, people will have to go through metal detectors and security checks just to get in to see the play.

"I'm not even sure if some of our actors will make it in okay," she adds with a laugh. "I think I know them pretty well, but you never know. I just keep thinking 'body cavity search.'" ▼

# People are strange when you're *Evelyn Strange*

DAVID BERRY / david@vueweekly.com

Stewart Lemoine is so proud of the dramatic trickery he pulls off in *Evelyn Strange*, he won't even let me read the script.

Even though this July will mark the third incarnation of his mystery-thriller—and despite the fact he's readily produced scripts of plays like *Let It Snow*—Lemoine is clearly not a fan of the genre. "I'm not really into it," he says. "I don't want to be seen as being seen."

"I just don't want to be seen as being seen," he explains. "I don't want to be seen as being seen." He explains that he's not a fan of the genre. "I'm not really into it," he says. "I don't want to be seen as being seen."

So knowing how it starts will have

PREVIEW

THU, JUL 13 - SUN, JUL 29 (8 PM)

EVELYN STRANGE

WRITTEN & DIRECTED BY STEWART LEMOINE  
STARRING SHANNON BLANCHET, RON PEDERSON, JEFF HASLAM, DAVINA STEWART  
VARSCONA THEATRE, \$15 - \$17

to suffice. Being that this is Stewart Lemoine, the play is set in 1950s New York—partly, Lemoine admits, because of the charm of the era, and partly because "it's a bit easier to stage a mystery in an era where people don't have cell phones."

Opening in a luxury opera box where Nina Ferrer (Davina Stewart) and Perry Spangler (Ron Pederson) are settling down for a showing of Richard Wagner's *Siegfried*. In wanders Evelyn Strange (Shannon Blanchet)—or, at

least, she thinks she's Evelyn Strange.

Possessing only a case of amnesia and a mysterious notebook, it's up to Strange and Spangler to find out just who she is and how she ended up watching *The Ring Cycle* in the first place. Naturally, of course, there's a secret that needs revealing. What that secret is, though, is anyone's guess. Or, well, anyone besides Lemoine.

"The payoff is so—well, it's such a little house of cards, that I don't think I could actually do it again. Actually, when we read it again, I told the cast, 'You know, I don't remember how I did this,'" says Lemoine with an easy laugh.

**AS HE'S FOUND** in the intervening decade or so since its first production, mystery thrillers can be incredibly

tough work. "I wish I could do it again, but I'm just not Ruth Rendle. All I really remember about while I was writing was there wasn't a lot of conversations happening with other people, because I would just have to hang on to a thought. I'd figure out how to turn that corner, or figure out why that person doesn't know the thing that they don't know, and I just couldn't possibly forget that, because it probably wouldn't come back."

The convenient thing about succeeding at something hard, of course, is usually that people respond even better when you pull it off. Certainly the fact the play has earned a five-year revival cycle is indicative of the play's popularity among audiences. For Lemoine, the fascination with a simple, straight-ahead mystery is an

understandable one, and all the more reason to keep as few people as possible from learning the secret.

"I'm not an avid reader of mysteries or anything, but I still like to turn on *Law & Order* and try to figure out who did it," he says with a smile. "People really seem to respond well to this play, they really kind of jump out of their seats when things get interesting, which is sort of one of the goals of theatre in general, getting that response."

"Besides, it's summer, and I think people want something a bit more straight ahead," he adds. "This is sort of our summer blockbuster. Not that there aren't intricacies to it—it's not a simple play or anything—but it's just a solid mystery that people can just strap themselves into and get taken along for a ride." ▼



# You can dress it up, perform it well, but *Shrew* cannot really be tamed

DAVID BERRY / david@vuweekly.com

**T**he *Taming of the Shrew* is an easy play to detest. There is, of course, the general premise of the play, which, no matter how you want to dress it up, is essentially a command for women to get in the damn kitchen, already, because us men are hungry.

Even ignoring the 17th-century sexism, though, for Shakespeare, this isn't top-drawer work. Full of archetypes he uses to much better effect elsewhere (trading identities, clandestine love, overblown personalities), uncharacteristically poor planning (the fourth act is interminably grating and the subplot poorly developed for its integral relation to the main plot) and decidedly low on the best of Shakespearian wit (Petruchio and Kate's initial meeting is the play's only really good repartee), *Shrew* is the type of play that, were it not part of the Bard's canon, would rightly only be of interest to the most pedantic of English professors.

That isn't to say, though, you can't have some fun with it. Rightly recognizing that high comedy doesn't belong anywhere near this story of forced love, James MacDonald lets his actors go big, and the broader they get, the more enjoyable the play becomes.

REVUE

TO JUL 29

## THE TAMING OF THE SHREW

DIRECTED BY JAMES MACDONALD

WRITTEN BY WILLIAM SHAKESPEARE

STARRING JULIEAN ARNOLD, ANNETTE LOISELLE

HAWRELAK PARK AMPHITHEATRE, \$13 - \$17

### NATURALLY, FOCUS IS

on the sparring pair, and Julien Arnold and Annette Loisel could give lessons on unrestrained bickering to politicians. Arnold matches Loisel's sneering fury with such dismissive arrogance, you'd think he was wrestling a bunny rabbit, not the rifle-wielding grizzly Loisel throws at him.

And though their strength is definitely in Petruchio's ceaseless torture and Kate's caged destruction, they also manage to find the obscured heart at the bottom of their characters, making the repulsive ending as palatable as it could be: Kate is still submitting to Petruchio, but at least you admire her submitting to a guy as despicably likeable as Arnold.

The rest of the actors don't have a terrible amount to work with, but they all make the most of it. Among the funniest scenes are when Jesse Gervais's Lucentio and Chris Bullough's Hortensio compete for Bianca; Ger-

vais's shit-eating smile is perfect as he ceaselessly tortures Bullough, who manages to sell increasing defeat and frustration, even through his Groucho Marx disguise.

The only real quibble comes with the Klondike setting, which isn't so much a detriment as it is superfluous. Aside from three admittedly clever throwaway jokes—and, perhaps, the smart vaudevillian transitions between each scene that fit rather nicely with the general atmosphere of the production (though those could have easily been included anyway)—all that really changes are the costumes; MacDonald and company haven't even bothered to switch the names of the cities involved. Again, it doesn't specifically take away from anything, it just seems a fairly unnecessary conceit, unnecessarily distracting from the play at hand.

Although, to be fair, given that they seem to realize the play at hand can use as much distraction as necessary, perhaps that was their goal. They'd have been better off sticking just to the performances, which are superb, but you can't really fault anyone for wanting to take the audience away from the sexist mess passing as Shakespeare this play is with less-skilled hands at the helm. ▽



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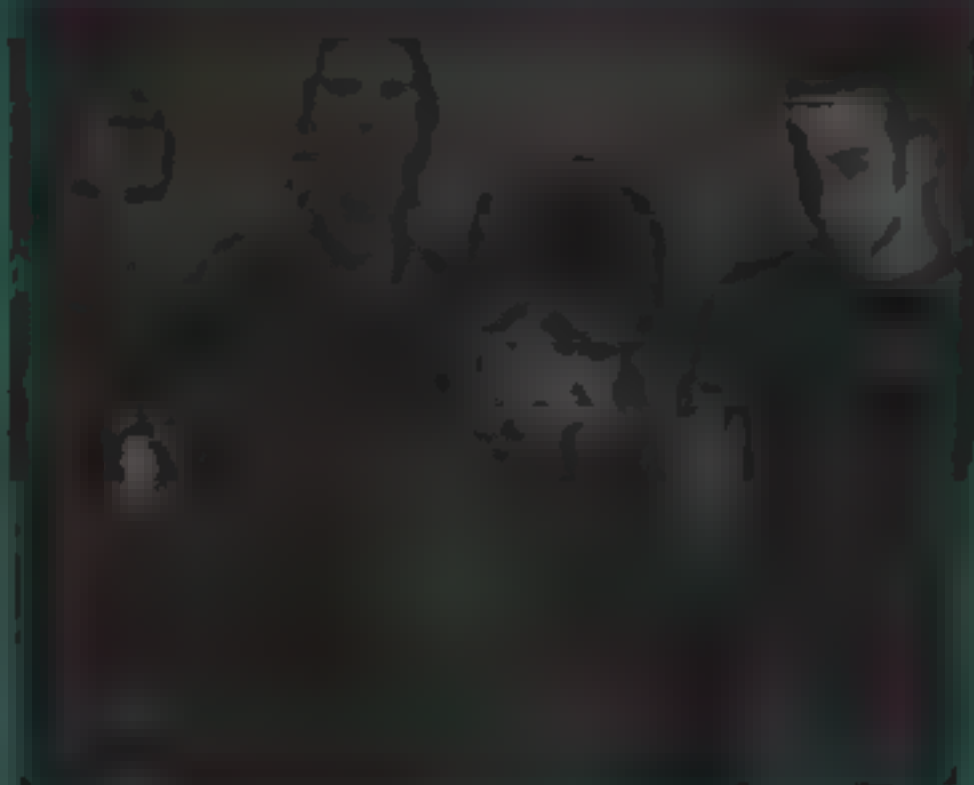
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### COLDSPOT

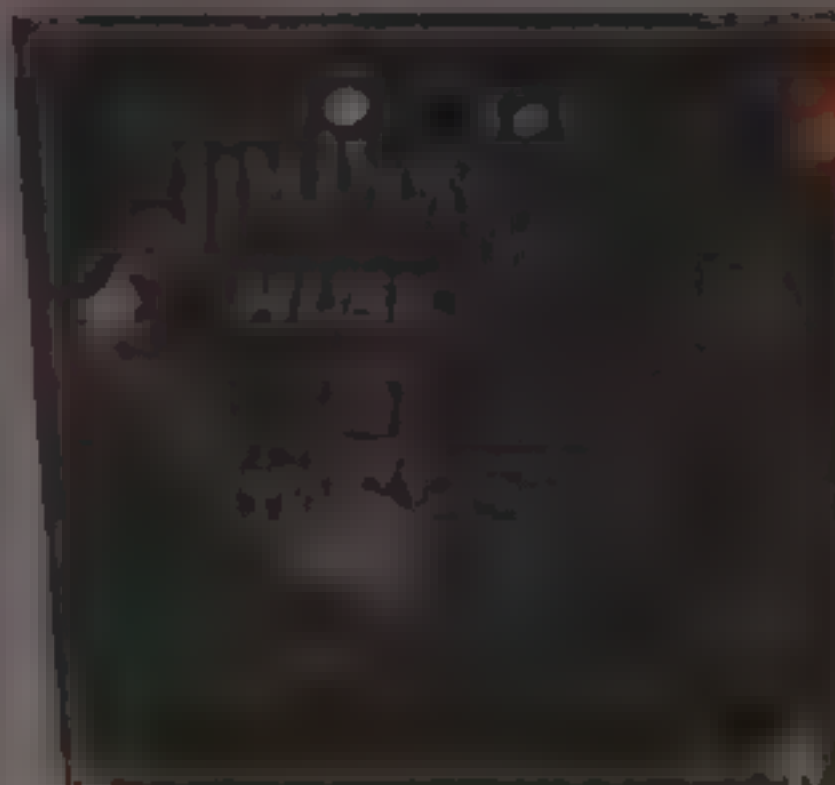
Coldspot is a band from Vancouver, British Columbia, Canada. They are a four-piece rock and roll band that induces the urge to just give. Young and old alike, flock to the sound generated by this intense 4-piece rock and roll machine. Aggressive guitar rock, vocal driven hooks backed by solid drum & bass grooves that play an intricate role in the distinctive character of the band's sound. Coldspot has performed with "The Headstones" at NAIT's outdoor festival "Ookfest", Edmonton's best rock 100.3 "The Bear" has given their album solid support and continues to provide drive time spins whenever the band performs. They continue to foster their mandate of promoting independent music in Canada.



### FACE FIRST

There is no mistake about Face First, they are here to kick ass, take names and never look back. These four guys have

of cutting edge lyrics, gritty riffs and "in your face" energy to the world. In asking each of the members, they will all say the same thing, "We feed off each other", "There is an honesty between us" and "We just get". This band does not just play together; they create music that is multi-layered, unified and unique. No single member defines the band, they are truly a group with it all and it shows in their performances and music.

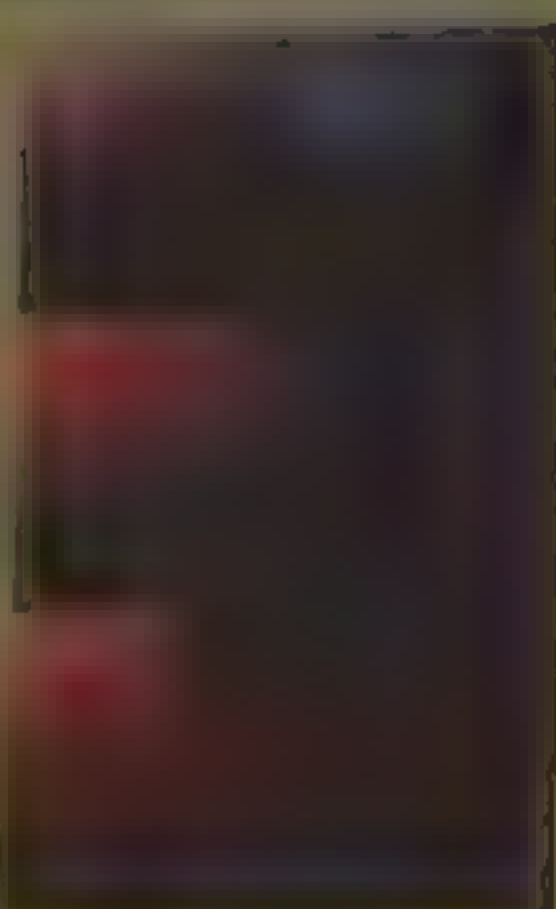


### FOREVER AND A DAY

If someone told you that Forever And A Day is from Hawaii, you'd never think twice. But they hail from the land of hocky, not surfing, which makes their beach sound so much more impressive. The band was born in 2005 when Joel Johnson pitched his musical vision to longtime friends Ted Reynolds and Matt Urlacher. Although their musical backgrounds differ, they shared a common dedication and developed an amazing chemistry. In August of the same year they debuted their live show to a packed venue and did not disappoint. Their setlist and fanbase have exploded since then but their vision remains the

### CRANSTON FOUNDATION

Cranston Foundation is a band from Vancouver, British Columbia, Canada. They are a four-piece rock and roll band that induces the urge to just give. Young and old alike, flock to the sound generated by this intense 4-piece rock and roll machine. Aggressive guitar rock, vocal driven hooks backed by solid drum & bass grooves that play an intricate role in the distinctive character of the band's sound. Cranston Foundation has performed with "The Headstones" at NAIT's outdoor festival "Ookfest", Edmonton's best rock 100.3 "The Bear" has given their album solid support and continues to provide drive time spins whenever the band performs. They continue to foster their mandate of promoting independent music in Canada.

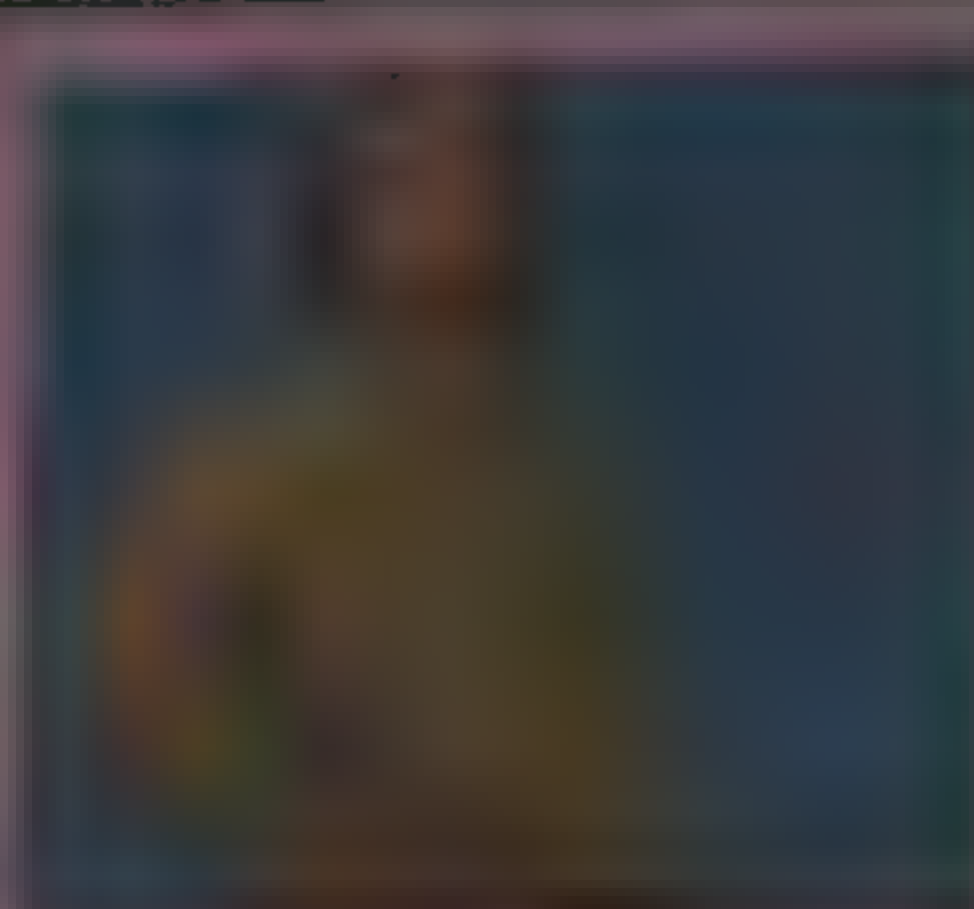


### FREEBURN

Meet Freeburn, Alberta's purveyors of Friction-Free Rock and Roll. Making Friction-Free rock means making the music they believe in and love: a sublime yet powerfully honest sound. With superior guitar solos that echo the likes of Del Leppard and solid, classic rock drums, the young band creates songs of timeless integrity. Freeburn is not trying to make manufactured music, pump out hits or sell an image. Together, the band mates (most of whom have been close friends for years) organically compose authentic sounds and palpably catchy riffs and melodies. As Freeburn travel their own path on the road to success, forever honing their craft of making fine rock and roll music of integrity, their honesty and commitment burns clean and beacons crowds. Once you try Friction-Free

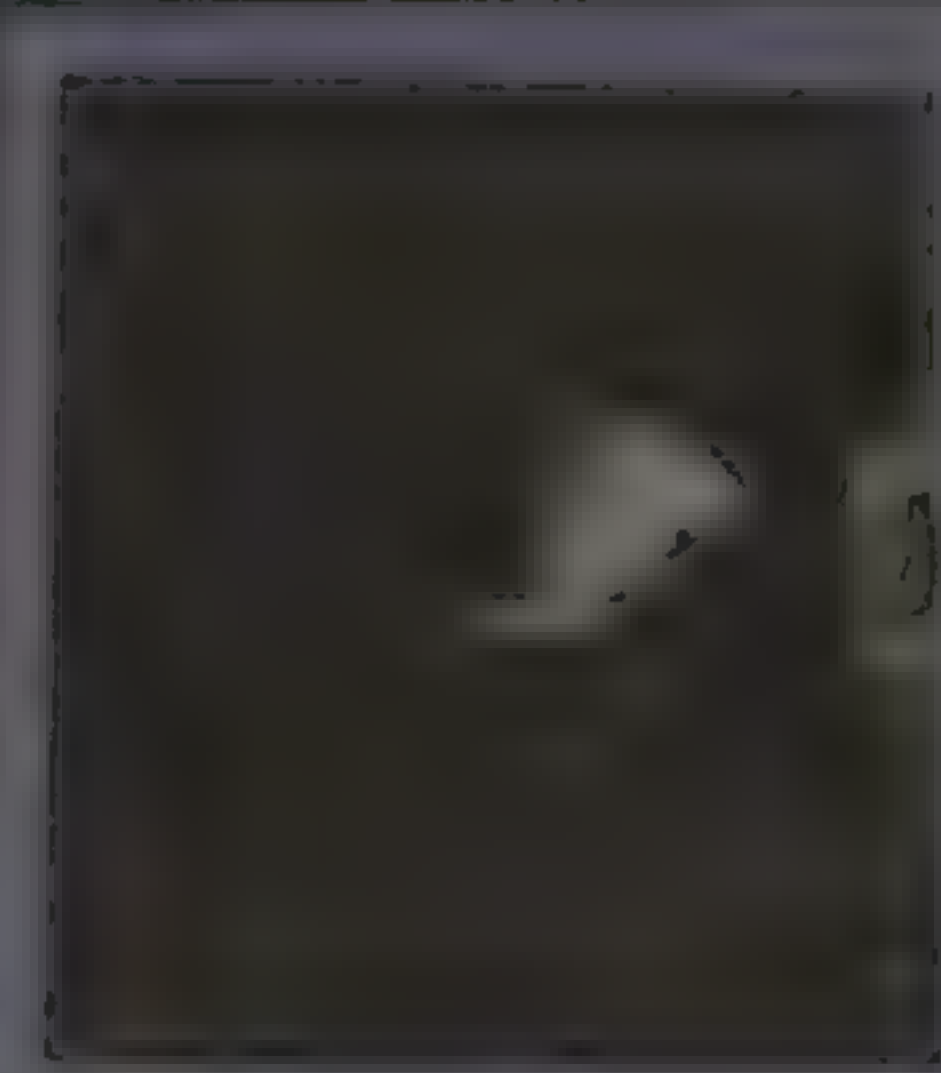
### AMBER HAYDEY

Straight out of Story Plain, this 19 year old Alberta country singer/songwriter is creating a buzz with her hot look, voice and lyrics and is in studio recording her first album. This rising young star is cutting a new edge deep within Alberta's music scene. As she travels across the province recruiting both young and old,



### JFR PROJECT

With a unique sound reminiscent of the early seventies and nineties, the JFR Project is preparing to release their debut album, "No 2nd chance". This first effort is a collection of songs that are a mix of acoustic guitar and the modern edge of electric guitar. The band is a mix of young and old, and they are all passionate about their music. They are currently working on their second album and are looking for more people to join the band. They are also looking for more venues to perform at and are looking for more people to support their music.



### KING RING NANCY

King Ring Nancy, whose unique name was actually derived from the name of the band's first single, "King Ring Nancy", has been diligently performing live music for over 15 years. During this time they have performed at most major venues in the province, not only the Crown Plaza, but also at the University of Alberta, the University of Saskatchewan, and the University of Regina. They have also performed at many other venues, including the University of Alberta, the University of Saskatchewan, and the University of Regina. They have also performed at many other venues, including the University of Alberta, the University of Saskatchewan, and the University of Regina.

### MICHAEL JAMES

Michael James is a singer/songwriter from Vancouver, British Columbia, Canada. He is a four-piece rock and roll band that induces the urge to just give. Young and old alike, flock to the sound generated by this intense 4-piece rock and roll machine. Aggressive guitar rock, vocal driven hooks backed by solid drum & bass grooves that play an intricate role in the distinctive character of the band's sound. Michael James has performed with "The Headstones" at NAIT's outdoor festival "Ookfest", Edmonton's best rock 100.3 "The Bear" has given their album solid support and continues to provide drive time spins whenever the band performs. They continue to foster their mandate of promoting independent music in Canada.



### LIVING ILLUSION

Soon the band name Living Illusion will be in everyone's mind. As the group works at changing the conscious independence and evolution of the music industry they are setting themselves up as a power to be reckoned with. Known for awesome live performances that leave their audience feeling thoroughly rocked, Living Illusion is infecting people across the globe with their music. Once you've heard them you'll be just as captivated. They receive airplay on almost all the college and university stations in Canada and have begun to branch out into



Watch for Headliner Announcements at [www.earthfest.ca](http://www.earthfest.ca) or look in next week's Vue Weekly.



Long Way Down is an explosive hard rock band whose live performances have been creating a fan frenzy whenever they grace the stage. So much so that it has been seen "them share the bill with the likes of B.F. Madness, The City of a Deadman, Wide Mouth Mason, Default, The Trews, Grady, Staggered Crossing and the Armchair Cynics to name a few. Long Way Down performed in the "Extreme Band Slam 2004" as part of the Canadian Music Week regional final. Long Way Down was a winner of the "2005 Krazy Free Ride Battle of the Bands" and in July of 2005 competed in "The Madison Canadian Rock Search" with a top three finish out of fifty five Canadian independent artists. With a fiery frontman, a steel drummers and an in your face live show, you can expect to see Long Way Down in a City near you.

Marble Engine has a unique blend of operatic hard rock, three part harmonies, and an almost hypnotic control of the audience. Most recently Marble Engine has just finished recording a single with new young, and enthusiastic, rock producer Toby Hulse. Marble Engine is a group of hard working and devoted friends that are all committed to achieving the goals and dreams of this exciting new talent. New recordings, tours, and brilliant new live shows are just hints of what is on the horizon, and Marble Engine is excited to win over new fans as well as continuing to surprise and delight their loyal fan base in Edmonton's thriving independent music scene.

Sometimes it takes tinkering with a few different ingredients to get a recipe just right! The four members of Moonbox can certainly attest to that. After a three-year stint as The Corduroids, Kevin Brereton, Marc Gareau and Greg Part decided to harness their musical skills and vision to take his creativity to new heights. *Moonbox* is a musical trio that took the kit and solidified himself as the group's front man. Through a mutual friend, the three corduroids were introduced to drummer Evan Coupland in October 2004. The evolution of Moonbox had begun. The four musicians instantly forged an

Portal is a propulsive amalgam of powerfully packaged grooves, insightful lyrics, and moralistic ideals. Intelligent by design and intellectual by nature, the band actively challenges listeners and members alike to demand more from music, more from society, and more from life itself. Portal deftly combines the progressive rhythmic complexity of Tool, the richly textured orchestration of VAST, the intricate production of FNUER, and the raw emotive pull of Nine Inch Nails into a brilliant array of

and a socially conscious lyrical motivation, into a truly unique sonic and psychosomatic experience. Five years of growth and maturation, three years of creative

Portal, in their element.

Rake has become an unavoidable presence on the Canadian rock map. Climbing each step of popularity and critical acclaim carefully and quickly with superbly crafted songwriting and a high-energy show, Rake has become the next big thing coming out of the West. Working with such talents as Chad Kroeger (Nirvana), Danny Craig (Default), Joey Mol and Matt Martone, and drawing from influences such as U2, Metallica and Van Halen, Rake has carved out a distinguishable and unforgettable sound in the hard-rock radio genre as well as a sizable following. After being the only indie band added to the Nickelback 2006 tour, the band served notice that they were transformed into road-hardened veterans capable of mesmerizing even the largest crowds, spinning songs and images of real life, hardship, love and promise into their performances night after night.

Rigveda's other half has been constantly evolving for the last year. Ian Hercuson (Vox/Guits) & Jake Marldham (Bass) who have been playing together in a previous band line ups joined forces with Jose Rodas (Guitars/Vox) in the ~~July months of 2006~~ ~~Summer of 2006~~ ~~Spring of 2006~~. After about 4 months of major gear and rehearsal space upgrades, a few new songs emerged, but the right drummer seemed elusive. However, the most unlikely of situations occurred when their engineer finally auditioned and was immediately accepted into the line up. Ben Chrusch (Drums) joined in the beginning of June 2006 and live shows have already been booked.

The concept of "Scratch" has been a lifetime in the making for brother and sister team Trevor and Lorana Fury. Being avid fans of aggressive, innovative bands like Kiss, Judas Priest & Metallica, they have sought to find their own voice. The addition of Darryl Bowers and Billy Wapshot made a solid foundation beneath Trevor's frantic guitar work and Lorana's intense vocals. Their sound is punchy and aggressive, but highly listenable, even to people who generally don't like rock music. They recently took first prize in the Labatt's True Music Series in Red Deer, AB. Their 5 song debut is in the works and should be available for public consumption in early August.

Starving Zealots is a hard rock band who has played a large spread of venues and shared the stage with many great bands, including Audio Adrenaline. After 10 years under the name Rebozo, the band changed their name to Starving Zealots in January 2004. They have since recorded 3 demos, each to greater success than the last. The most recent demo was recorded with Dovefire Records, the label that signed them in September, 2005. This latest demo is currently being serviced to radio.

from Edmonton, Alberta. Since their inception in 2001, they have been working hard to build their fan base as they tour weekly in Canada and the United States. Their sound has been steadily increasing which has prompted Udoer Madness to record their first full-length commercial release which contains ten original songs. The band's sound is a mix of hard rock and heavy metal chemistry and they all love what they do and it shows in their music which can be described as a blend of Fleetwood Mac, Crosby Stills and Nash, The Allman Brothers Band, The Grateful Dead, The Black Crowes, Drive, Chely Wright, Sugarland, The Cor Lund Band, Nitty Gritty Dirt Band, The Road Hammers and The Trews.

The Capitals are charged with menorable guitar riffs and frequent harmonies. The Capitals are one of the most exciting new rock and roll bands to emerge from Vancouver. Fast, dirty, live shows and a stunning debut album have quickly secured the group praise from both critics and radio and they have amassed a large following of their own. The pop rock of the 1960s to be sure, but there is a contemporary edge to their melodies and slippery riffs. Whether it is the old tempo of "First of the Seattle (Big) British Invasion" or of "I'm a Rock Star," The Capitals are clearly knowledgeable students of the school of rock. — Jason Lewis, *Spin* 10/2/93

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# In *Blood Opera*, poetry itself becomes the Muse

AGNIESZKA MATEJKO / agnieszka@vueweekly.com

**D**o you know that everything we eat off, sit or sleep on, drive, wear and read has something in common?

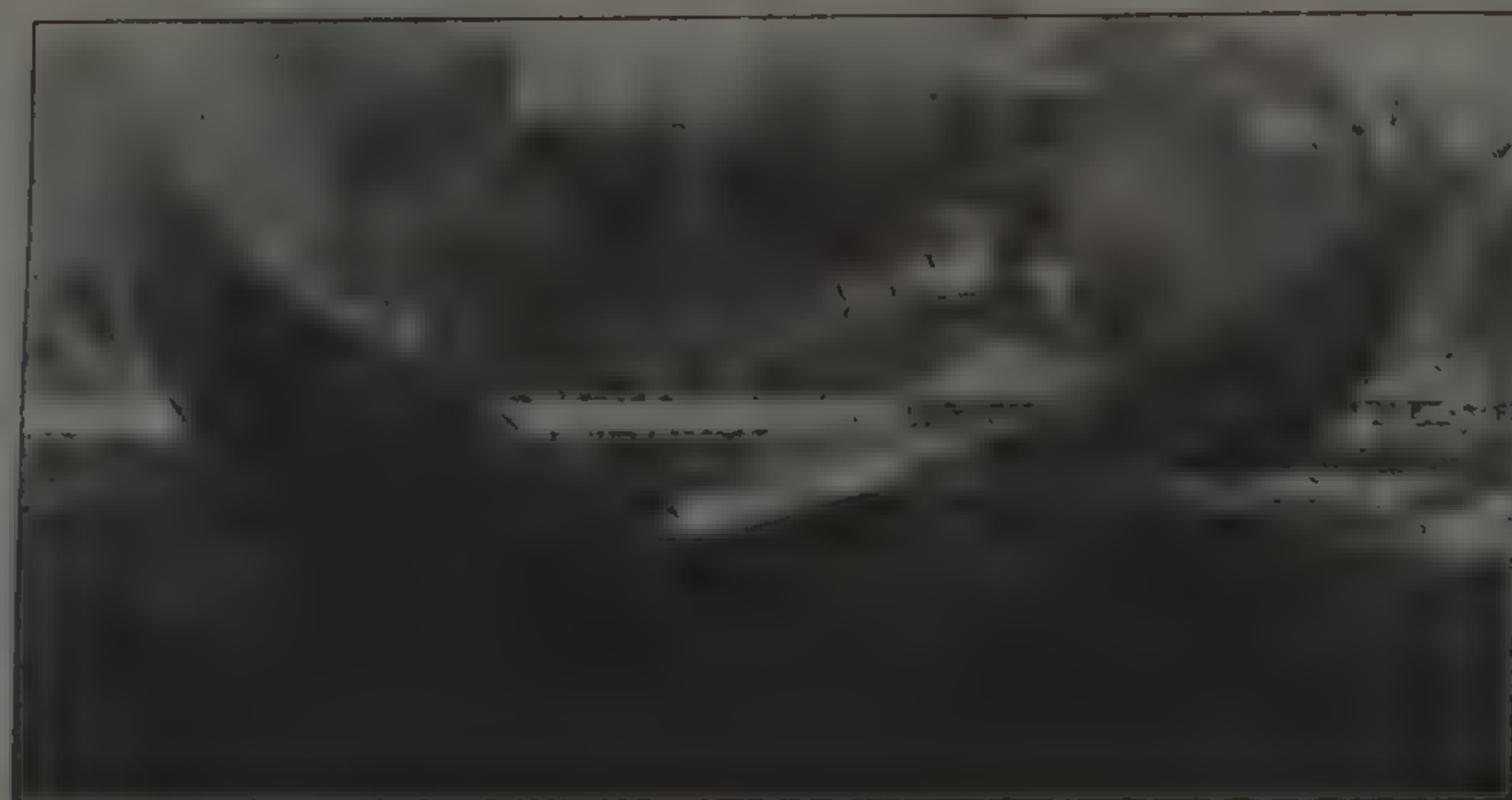
They've all been touched by the hand of a designer.

You and I are completely surrounded by the labours of these people. Every lipstick tube, computer gadget and pamphlet that we hold has had hours of thought put into it. Whole committees spend days deciding on the shape of your antihistamine package.

Even though we swim in an ocean of design, however, we hardly ever stop to think about it. So, on the rare occasion when a design arrests our gaze, it's a moment to take notice. And that's what happened to me a few years ago.

I was walking down the hallway of Grant MacEwan College, and out of the corner of my eye, I saw a stack of brochures. I compulsively picked one up and took it to a college administrator to find out who was responsible for this wonderful design. "Oh, Paul Saturley did it. He teaches photography here," she explained, almost dismissively.

Then, last week, the same thing happened. I saw a little poster up in the college—nestled amidst a hundred others—advertising the launch of the poetry book *Blood Opera: The Raven Tango Poems*. The image of a shrieking raven silhouetted against



BOOKS

ILLUSTRATIONS & BOOK DESIGN PAUL SATURLEY  
**BLOOD OPERA:  
THE RAVEN TANGO POEMS**  
BY JANNIE EDWARDS  
MACEWAN PRESS 2006 (62 PAGES), \$15.00

a luminescent sky was so haunting that I stopped abruptly. Only this time I was not surprised to read the name at the bottom of the ad. "Paul Saturley: illustrator," it said in little letters.

**IT DIDN'T TAKE LONG**

for me, a designer and ask to him about this intriguing ad. Within about five minutes, I nab him walking down the hall of the college. The book was not printed yet, he explains, but he would give it to me as soon as it came out. And so, a few days later it appears on my

desk, nearly still hot from the press.

As it turned out, Saturley did a lot more than just design the layout and illustrate Jannie Edwards's poems; the book was a collaboration between two artists. Saturley strove to capture the spirit of the poems (which are modern day interpretations of ancient creation myths) and created a series of independent artworks around the main theme.

The powerful, mythical raven appears at the beginning of creation and reappears at the end of the book as death. (This interpretation coincides with the beliefs of Pacific Northwest Native Canadians, where the raven is depicted as the assistant of the great Creator. More broadly, the raven was viewed by many cultures as possessing a sense of smell powerful enough to be

able to smell death coming.)

Suitable to the mythical theme, Saturley's illustrations are filled with mystery. For instance, he begins by depicting an abstract black hole in a vast space, vaguely reminiscent of the big bang or perhaps a symbolic vaginal image. There is nothing discernible in this illustration, and yet it grips the imagination like a Rorschach test. As you look closely, innumerable objects seem to emerge out a myriad of textures.

That sensation is not entirely illusory, as Saturley digitally manipulated compounds of photographs. He explains that the textures in the creation image are close ups of food remnants, leaves and dirt. Sometimes he takes a shortcut and puts things like gauze right onto the scanner. And

then, just as you think you can say "Aha!" and discern the textures, Saturley throws in another technique.

Many of the illustrations incorporate drawings made by a feather dipped in ink. (No, it's not a raven feather. Saturley laughs when I inquire and says that he simply used chicken feathers from Fanny's Fabrics.)

As I listen to Saturley explain the complex layering techniques behind his work, I begin to understand why his designs—plastered between many posters in the college—captivated me in the first place.

His work is neither art nor design but a strange mixture of both worlds. Saturley's designs stir the imagination and make the cold, rational, computer-based process of design come alive and resonate with ancient myth. ▽



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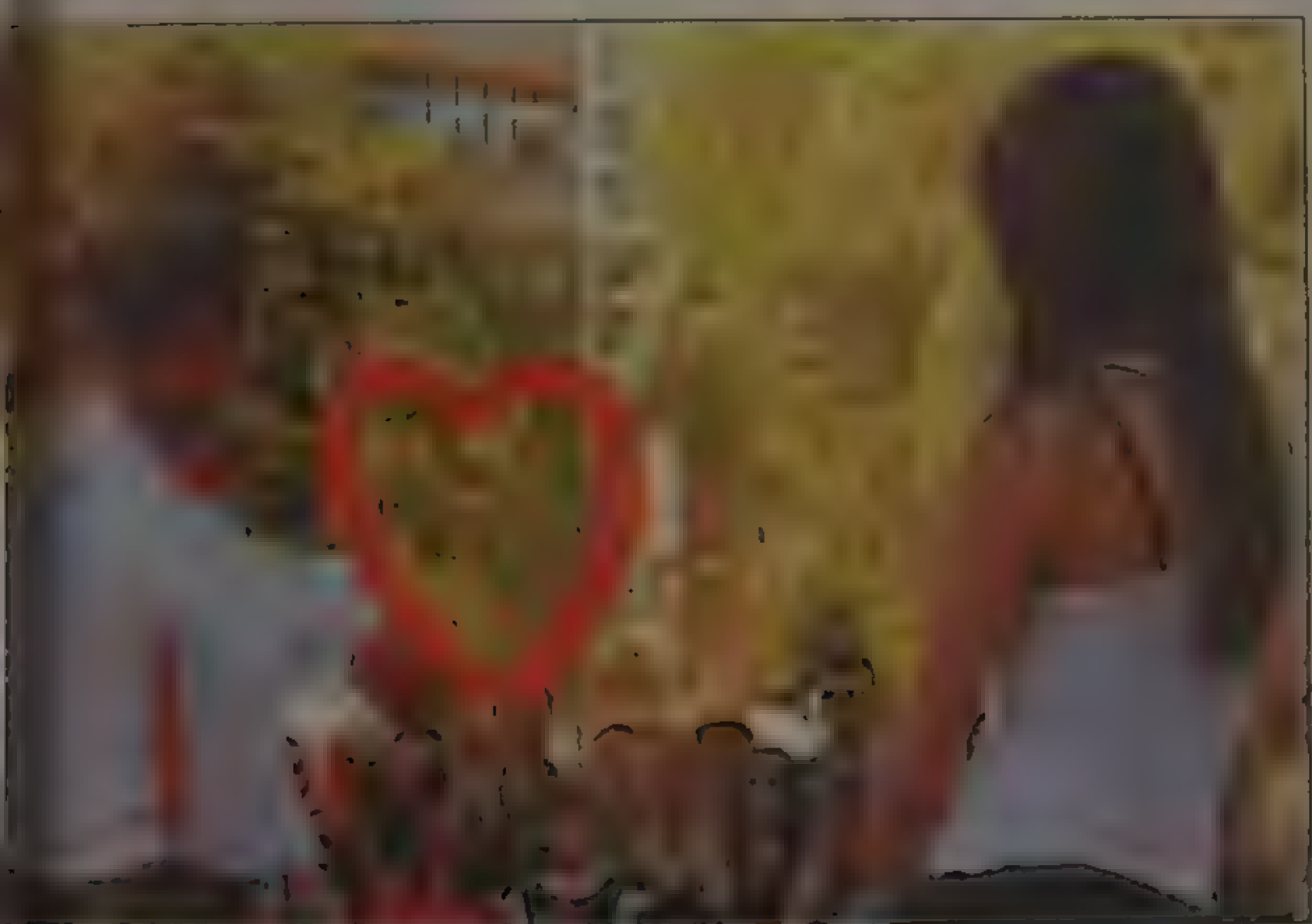
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**SAT, JUL 8 / STREET PERFORMERS FEST / CHURCHILL SQUARE** Edmonton actor John returns to this year's Streetfest in one of his strangest creations yet. Spectators a stationary bicycle that pumps water into and onto his body, powering him and his e. to life. Some spectators were hesitant to participate while others simply chuck- at the bizarre spectacle. When one woman decided to try pedaling at different ds it consequently controlled how fast he came "alive," or if he had enough er" to start typing and answering the phone. —STEVE LILLEBUEN / [steve@vuweekly.com](mailto:steve@vuweekly.com)

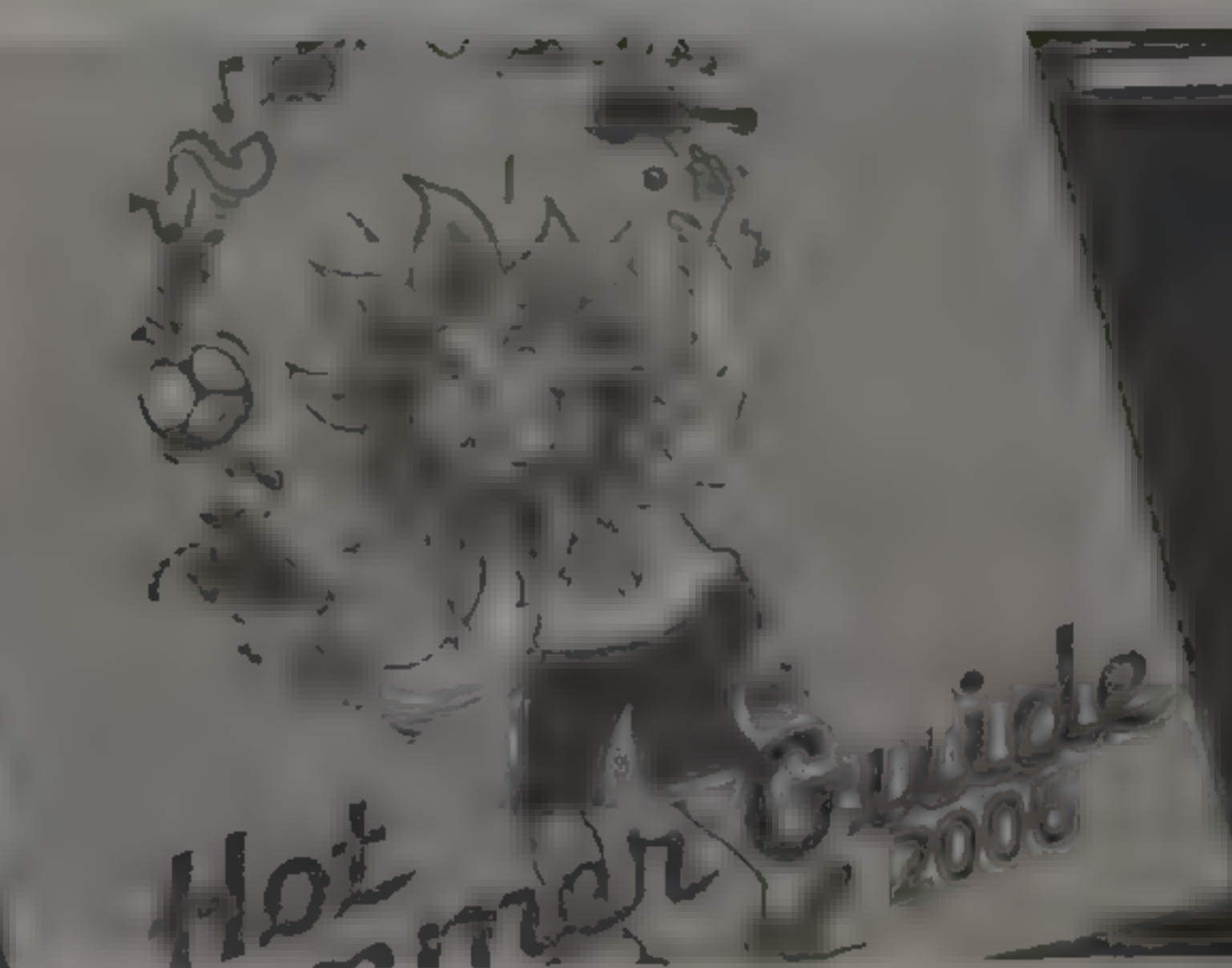


**SAT, JUL 8 / STREET PERFORMERS FEST / CHURCHILL SQUARE** Pedro Tochas travelled the way from Portugal to be a part of this year's festival. "This is my first time here," he says. "I love it already because it's so family-focused." His performance, what he calls "the one-man equivalent of *Wallace and Gromit*," is a visual delight of childlike innocence, juggling and misguided crushes on audience members. He performs daily until Jul 16. —STEVE LILLEBUEN / [steve@vuweekly.com](mailto:steve@vuweekly.com)



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## GALLERIES/MUSEUMS

**ALBERTA CRAFT COUNCIL GALLERY** 106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **JUST FOR FUN:** Works by the Focus on Fibre Art Association; until July 15 • **COVER-UPS AND REVELATIONS:** Tapestry portraits by Barbara Heller, where the faces are obscured by clothing or costume • July 15-Aug. 22 • Artist Lecture and opening reception: Thu, July 20 (7-9pm)

**ART BEAT GALLERY** 26 St. Anne Street, St. Albert (459-3679) • **THE CANADIAN COWBOY DOWN UNDER:** Featuring artworks by Fran Olynk and Al Roberge • Through July

**ART GALLERY OF ALBERTA** 1204-1204 Churchill Sq (422-6223) • Open Tue Wed Fri 10:30am-8pm; Thu 10:30am-5pm; Sat-Sun 11am-5pm • **NORTHERN PASSAGE:** The Arctic Voyages of A.Y. Jackson, Frederick Banting and Lawrence Harris; until Sept. 10 • **SWEET IMMORTALITY:** Douglas Clark's installation project; until Sept. 10 • **NIGHTSCAPES:** Urban and rural, mystery of night-time scenes by Dan Baqan, Hendrik Bress, Kari Dukes, K. Gwen Frank, Jerzy Gawlak, Les Graff, Gordon Harper, Robert Nichols, Jim Stokes, Raymond Thénault and Richard Wear; until Sept. 10 • **ART BAR:** Installation by Jesse Sherburn; until Aug. 27; Happy Hour at the Art Bar every Thu until Aug. 24 (4-8pm) • **BODY: NEW ART FROM THE U.K.:** Thirteen artists using the body as their main subject; until Aug. 27 • **Children's Gallery: ALPHABET SOUP:** incorporating illustrations by Lorna Bennet; through 2006

**ART MODE GALLERY** 12220 Jasper Ave (453-1555) • Featuring François Faucher's Vibrationism paintings, and paintings by Jennifer Mack, Robert Roy and Irina Koulikov

**ARTS LAB STUDIO GALLERY** 1204-1204 Churchill Sq (439-9532/429-2024) • Open: Thu 5-8pm

**BENEFIT GALLERY** 1204-1204 Churchill Sq (439-9532) • **SPRING GALLERY WALK:** Featuring artworks by Daniel Morrisseau, Jane Ash Poitras, and Joane Cardinal-Schubert and works by Laura Lee Harris

**CAELIN ARTWORKS** 4728-50 Ave, Wetaskiwin (780-352-3519/1-888-252-3519) • Open: Mon-Fri: 9:30am-5:30pm; Sat: noon-4pm • Artworks by Leon Strembitsky, Colleen McGinnis, Donna

Brunner, Rosalind Grant, Judy Hauge

**CALGARY AND EDMONTON RAILWAY STATION MUSEUM** 10447-86 Ave (433-9739) • Open house • Sat, July 22 (11am-3pm) • Part of Historic Edmonton Week • Admission by donation

**CENTRE D'ARTS VISUELS DE L'ALBERTA (CAVA)** 9103-95 Ave (461-3427) • **MINIATURES AND MORE:** Group exhibition featuring miniatures and Mary Wright's watercolours and charcoal drawings; until July 19 • **A VISION OF THEIR OWN:** Artworks by Laurette Goudreau, Sylvia Grist, Marie-Florence Lamaute, Charlene Doucette and guest artist Lori Sokoluk • Opening reception: July 21 (7-8:30pm)

**COLLECTIVE CONTEMPORARY ART 102** 6421-112 Ave (491-0002) • Open: Wed-Fri 12-5:30, Sat 10am-5:30pm, Sun 12-4pm • **LIKE MUSIC FOR YOUR EYES:** Artworks by Renee la Roi, Valery Goulet, Krista Hamilton, Rob Buttery; small artworks by Genevieve Dionne and Ben Skinner • Proceeds to the Canadian Diabetes Association • July and August

**ELECTRUM DESIGN STUDIO AND GALLERY** 12419 Stony Plain Rd (482-1402) • Open: Tue by appointment only, Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • **COLLECTION 2006:** New artworks by various artists

**EXTENSION CENTRE GALLERY** 8303-112 St (492-0166) • Open: Mon-Fri 8am-4pm • **SIMPLICITY OF FORM:** Paintings and charcoal on mylar artworks by Wanda Resek • Until July 19

**IAS GALLERY** 112 St, 89 Ave (492-2081) • Open: Tue-Fri 10am-5pm, Sat 2-5pm • **LETRAS LATINAS (LATIN LETTERS):** New typographic fonts designed by Latin American professionals, including fonts for text, signs, screen, and experimental typography

**FRINGE GALLERY** 10516 Whyte Ave (432-0240) • **CLEAVE:** Pastel artworks by Paul Freeman • Until Aug. 4

**GALLERY AT MILNER** Stanley Milner Library, Main Fl, Sir Winston Churchill Sq (496-7039) • Open Mon-Fri 9am-9pm; Sat 9am-6pm; Sun 1-5pm • **ZENITHS AND ZEPHYRS:** Acrylic paintings by Paul Martel • Until July 31

**GLASS HAPPENS** 17324-106A Ave (484-8388) • **THE WORKING GLASS HEROES:** Open studio and show featuring a variety of glass artworks by various artists • Sat, July 15 (10am-6pm)

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **ART FOR HIRE:** Annual members' show • Until July 22

**JEFF ALLEN GALLERY** Strathcona Place, 10631 University Ave (433-5282) • Open: Mon-Thu 9am-4pm • **FABRIC ART FANCY:** Fibre artworks by Roberta Allen • Until July 27

**JOHNSON GALLERY (SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Artworks by Audrey Pfannmuller, Myrna Wilkinson, Jim Brager, Glenda Beaver and pot-

tery by Helena Ba and Noboru Kubo • Through July

**JOHNSON GALLERY (NORTH)** 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Waltraut Unbekannt-Lafleur, etchings by Thelma Manary; prints by Toti and Myles MacDonald; wood carvings by Adi, pottery by Linda Nelson • Through July

**LATITUDE 53** 10248-106 St, 2nd Fl (423-5353) • Open Tue-Fri 10am-6pm, Sat 12-5pm • **Main Space: BLEEDING BOOK:** Installation work by David Khang; until July 22 • **ProjEx Room: CONTINGENCIES:** Artworks by Tammy Salzl; until July 22

**MCMULLEN GALLERY** U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **LIMITLESS POTENTIAL:** Paintings by the members of the Canadian Society of Painters in Watercolour celebrating their 80th anniversary • Until Aug. 20

**MCPAG** 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • **THE RIGHT PLACE/THE RIGHT TIME:** Photographs by Conny Schuster; until July 17 • **FOCUS ON FIBRE ARTS:** July 19-Aug. 27; opening reception: Sun, July 23 • **Dining Room Gallery:** Paintings by Madeleine Bellmond; July 13-Aug. 24

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne Street (459-1528) • Open: Mon-Sat 10am-5pm; Sun 1-4pm • **VOICES OF THE TOWN/VOIX DE VILLE:** The story of Vaudeville through the lens of Peterborough's Roy Studio • Until July 23

**NINA HAGGERTY CENTRE FOR THE ARTS** Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2:30pm, Tue 6:30-8:30pm, Thu 6-8pm • **THAW:** Contemporary furniture design exhibition

**PICTURE THIS** 959 Ordze Rd, Sherwood Park (467-3038) • Artworks by Brent Heighton, Roger Amdt, Cassandra Christensen Barney, Isabel Levesque, Elsie Baer, Charles H. White, Terry Miller and Gregg Johnson • Until July 22

**PRINT STUDY CENTRE** 112 St, 89 Ave (492-5834) • Open: Tue-Fri 10am-5pm • **GRADE 'A' CERTIFIED FRESH:** Prints and paintings, and items from the Mactaggart Art Collection, and unusual treasures from the natural world • Until July 28

**PROFILES PUEUC ART GALLERY** 1204-1204 Churchill St, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • **WORD:** Printworks by Oksana Movchan • Until July 29 • YouthVentures Zine: Drop-in Wed and Thu (3-5pm); meetings on Thu (3pm): Art zine for youth; through the summer • ArtVentures: Passion for Prints (for child 6-12); Sat, July 15 (1-4pm); \$2/child

**RED STRAP MARKET** 10305-97 St • Open: Tue-Sun 11am-5pm • **2006 PRAIRIE DESIGN AWARDS:** The Alberta Association of Architects

**REYNOLDS ALBERTA MUSEUM** 1204-1204 Churchill St, Wetaskiwin, Hwy 13 (780-361-1351/1-800-661-4726) • Open: Tue-Sun 10am-5pm • **LIFE AND**

**TIMES OF THE MOTORCYCLE:** Until Sept. 17, 2006 • \$9 (adult)/\$7 (youth)/\$5 (child)/free (child six and under)

**ROYAL ALBERTA MUSEUM** 12845-102 Ave, www.royalalbertamuseum.ca • **SATISFACTION GUARANTEED:** How consumer goods were brought to Western Canada from 1880-1960; until Sept. 4 • **FROM GEISHA TO DIVE: THE KIMONOS OF ICHIMARU:** Kimonos, sashes, wigs, combs, fans, sandals and other belongings of Ichimaru providing insight into women's history in Japan; until Sept. 4

**SCOTT GALLERY** 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **AN ARTIST'S JOURNAL:** Landscapes by Phyllis Anderson • July 13-Aug. 1 • Opening reception: Thu, July 13 (4:30-7pm), artist in attendance

**SNAP GALLERY** 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **INSIDE OUT:** Printworks constructed from flat foam by Quebec artist Georgia Volpe; until July 15 • **PRINT ARTS NORTHWEST: COMMON THREAD:** Curated by Jill McElroy; July 20-Aug. 16; opening reception Thu, July 20 (7-9pm)

**SUN AND MOON VISIONARIES ARTISANS GALLERY** 12227-108 Ave (433-3097) • sagetawin sacred self: Artworks by the Sun and Moon Visionaries Aboriginal Artisan Society • Until Aug. 6

**TU GALLERY** 10718-124 St (452-9664) • **FINE LEGS, GREAT CHESTS, HOT SEATS:** NAIT's exhibit of bench built furniture designed by students from the Advanced Woodworking and Furniture Design program • **REVEALING EXPOSURE:** Creative colour and black and white photography by NAIT students from the Photographic Technology program • Until July 22

**UNIVERSITY OF ALBERTA MUSEUMS** 112 St, 89 Ave (492-5834) • Open: Tue-Fri 10am-5pm • **GRADE 'A' CERTIFIED FRESH:** Rare prints and paintings, and unusual treasures from the natural world • Until July 28

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm; Sat 12-4pm • **DIVERSITY 2006:** Juried show of Albertan artworks • Until July 22

**VANDERLEEUE GALLERY** 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm Thu 10am-8pm • Architectural abstractions by Jonathan Forrest • Until July 13

## LITERARY

**NAKED CYBER CAFÉ** 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

## LIVE COMEDY

**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm • Rob Pue; July 13-15 • Leif Skyving; July 20-22 • Jon Charles; July 27-

**THE COMIC STRIP** 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open: nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Tim Young, Paul Brown, Mike Todd; July 13-16 • Hit or Miss Mondays: Mon, July 17 • Last Comic Standing-Alberta Style: Tue, July 18 • B.O.I. (Best of Improv): featuring members of Edmonton's Best Improv Teams along with the Fresh Faces of Stand Up; Wed, July 19 • It's a Surprise-One of the Final Four: from the current season of NBC's Last Comic Standing as well as Daryl Makk and Jeff Leeson; July 20-22 • H.A. Miss Mondays: Mon, July 24 • Get Sick and Twisted with Insane Entertainment: Sword swallowing, toaster throwing fun; Tue, July 25

**YUK YUK'S KOMEDY KABARET** Londonderry, Mall (481-9857) • Open: Wed-Fri 8pm, Sat 8pm and 10:30pm, Sun 8pm • Every Sun and Wed Pro Am Comedy Jam; \$5 • Pro AM Comedy Jam: Wed, followed by Paul Sveen; \$5 • Sun Industry Night; \$10 • Paul Sveen, Ryan Paterson, and Kevin McGrath; until July 16

## THEATRE

**DO-3 SIMPLE GIFTS, NEVER SWIM ALONE/SPRING ALBI** Roxy Theatre, 107C 124 St (453-2440) • **Simple Gifts** by Tracy Penner; **Never Swim Alone** by Daniel MacIvo and **Spring Albi** by Linda Wood-Edwards performing in repertory • July 14-16; Fri 10pm, 7pm, 8:30pm; Sat 8:30pm, 7pm, 10pm; Sun 12:30pm, 4pm • \$15 (each)/\$12 (student/senior)/\$40 (all 3 shows)

**EDGAR ALLEN POE FESTIVAL** Red Stray Market 10305-97 St (497-2211) • Dramatic presentations of *The Black Cat* and *Masque of the Red Death* by Edgar Allen Poe • July 21-Aug. 7 (7-11pm) • Tickets available at the door

**EMERGENCY ROOM** Jubilations Dinner Theatre, 8882-170 St (484-2424) • The staff of a hospital are putting on a talent show but patients, romance, accidents, lust, infatuation fear and love make it difficult. Featuring clowns from the '70s and '80s • Until Aug. 13

**EVELYN STRANGE** Varscona Theatre (433-3399, #1/420-1757) • Written and directed by Stewart Lemoine. Presented by Teatro La Quindicina featuring Shannon Blanchet as Evelyn • July 13-29 (Tue-Sat 8pm, Sat 2pm) • \$18 (adult)/\$15 (student/senior/Equity); Pay What-You-Can Tuesday; Two-For-One Fri, July 14 • \$18 (adult)/\$15 (student/senior) at TIX on the Square

**IVANKA CHEWS THE FAT** Mayfield Inn, 16615-109 Ave • An hilarious musical revue • Until Aug. 27

**RIVER CITY SHAKESPEARE FESTIVAL** Hawrelak Park Heritage Amphitheatre (420-1757/425-8086) • Free Will Players present *Hamlet* on the odd dates, *Taming of the Shrew* on even dates; all matinees are *Taming of the Shrew* • Until July 23 (Tue-Sun 8pm), no show on Mondays; Sat and Sun (2pm) • \$26 (Parks for both plays)/\$17 (adult)/\$13 (student/senior) at TIX on the Square; free (child 12 and under)

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Graham Andrews,  
The Edmonton Journal

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# Finally, a film that doesn't suck, Dick

RICHARD LINKLATER'S *INTERPOLATION* MATCHES THE LATE SCI-FI WRITER'S CEREBRAL STYLE

BY JEFF BRAUN / josef@vultureweekly.com

To recognize the visionary in Philip K Dick is a task that's eluded filmmakers charged with adapting his fiction so far.

THIS ROCKS

In the interests of sci-fi spectacle, the meat of Dick's work—is a unique approach to exploring fractured identity, the marginalization of thinkers, the boundless possibility of communication and the proximity of knowledge to paranoia—is left untouched, while the filler—futuristic paraphernalia, whopper plot twists—comes splayed across the buffet table of the given popcorn movie, with *Total Recall* as the most popular nadir.

*Blade Runner* and even *Minority Report* have their moments, but no Dick flick has made the leap toward faithful adaptation like Richard Linklater's *A Scanner Darkly*, based on one of Dick's finest and least genre-bound novels. While speculating whether hallucinatory advancements in law enforcement technology, it could otherwise be set just as easily in 1977 as 2027.

As evidenced in *Before Sunrise*, *Before Sunset* and *Waking Life* (in which the director personally recites a story about Dick while playing pinball), Linklater has a special affinity for conversation, for the exchange of

PREVIEW

OPENS FRI, JUL 14

## A SCANNER DARKLY

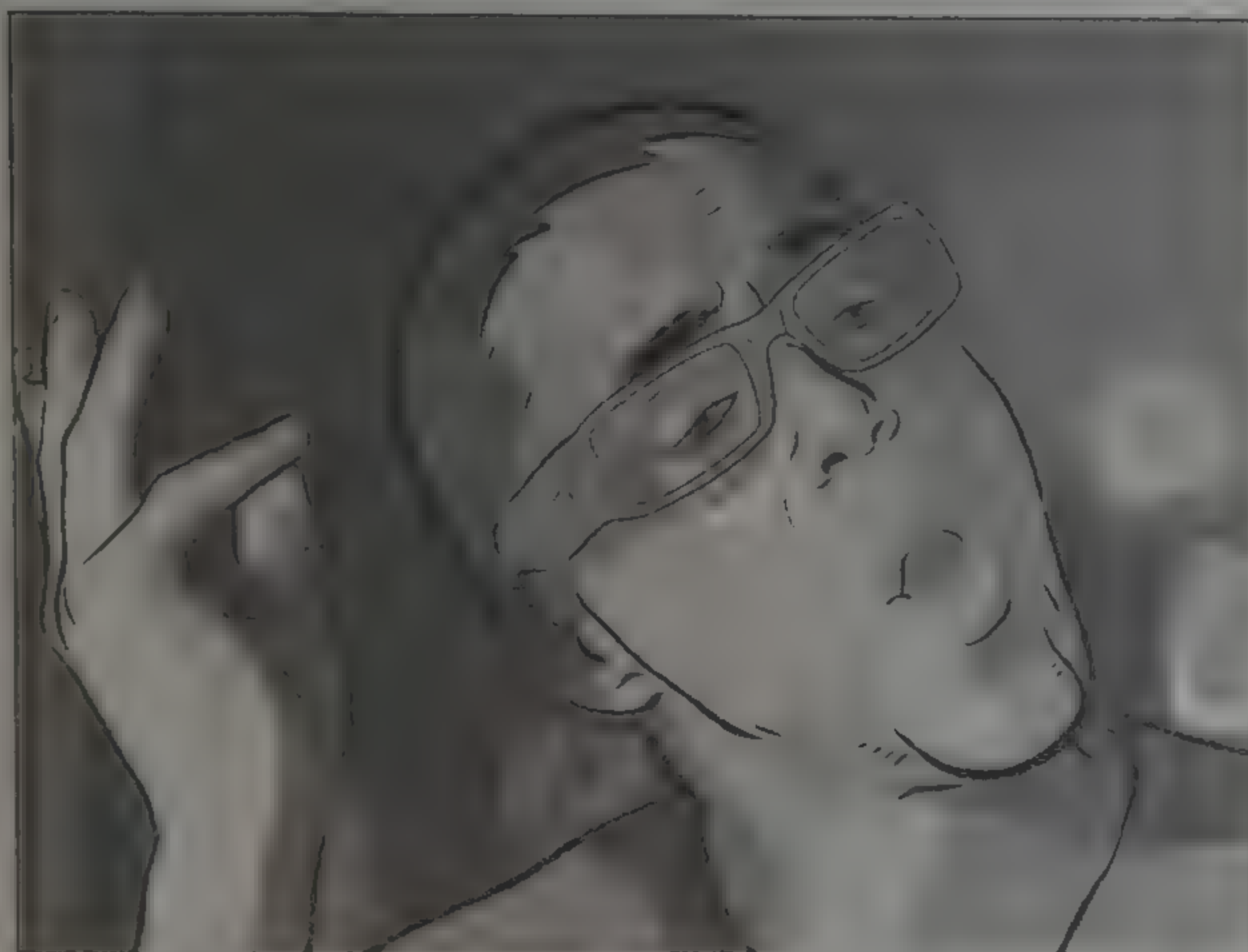
WRITTEN & DIRECTED BY RICHARD LINKLATER  
STARRING KEANU REEVES, WYNONA RYDER,  
ROBERT DOWNEY JR

ideas between wandering individuals struggling with social integration. He also favours the smuggling of philosophical questions into the fabric of his relationships, and for these reasons *A Scanner Darkly* serves as an ideal point of contact between his and Dick's sensibilities.

Much of *A Scanner Darkly* concerns circuitry, signals relayed between friends, the society they live in and the drugs they take—drugs promising transcendence and destruction in equal measure. There's also the circuitry of the mind to be reckoned with, the relationship between one's self and one's sense of being separate from everything.

**BOB ARCTOR** (Keanu Reeves) slips between the gates of all of these realms: he's a narc addicted to something called Substance D, he's spying on his friends for the cops, he's spying on the cops for his friends and, in the story's essential conceit, he's spying on himself.

Because Bob's required to wear a scramble suit, a device that renders his



body into an indistinct blur, even Bob's superiors don't know who he is. And because Substance D damages synchronized data processing between different parts of the brain—and, I'm guessing, because Bob's alienating work and the fragmenting effects of the scramble suit further disassociate his self from his actions—Bob, too, is losing his grip on who he is. When he looks at himself on a monitor, it's like looking into an opaque, ghostly mirror,

one more distortion.

As with a lot of Dick's novels, the premise isn't food for narrative so much as episodic meditation that illuminates a conflict without really resolving it. Much of *A Scanner Darkly* consists of scenes of people talking, lecturing, spouting amateur detective theories, and Linklater, who grasps Dick's burn-out humour, has wisely turned these into paranoid riffs frequently dominated by Jim Barris,

Bob's obsessive, opportunistic friend, played with buzzy, gestural aplomb by Robert Downey Jr, incessantly rattling off terms like "albino shape-shifting lizard bitches."

Like *Waking Life*, *A Scanner Darkly* was made through "interpolated rotoscoping," live-action photography that's been animated over. The technique serves the story brilliantly, not just because of its unstable look, but also because layering a shroud of computer-generated imaging over something real is precisely what the scramble suit does.

Most of the time, Linklater, his animators and his actors collaborate wonderfully to balance details of photographic reality—everything from sunlight to musculature to that way a label on a bottle of Valentin wrinkles—with the distancing effect of cartoons. (Downey succeeds best in acting for the process; Woody Harrelson is somewhat too hysterical.)

Shaped by such weird, ungrounded visuals, adventurous actors, sublimely appropriate Radiohead songs and Linklater's desire to finally get Dick right, *A Scanner Darkly* won't satisfy everyone, but it'll speak deeply to those with an inkling of Dick's peculiar sense of loss and of being lost in a world where every reflection is inherently suspect. ▽

## You say it's your birthday; well, it's Tobolowsky's birthday too

### THE MOVIEGOER

PAUL MATWYCHUK  
pmoviegoer@vultureweekly.com

In this week's column, I want to tell you about a little movie called *Stephen Tobolowsky's Birthday Party*. Now, don't tell me you don't know who Stephen Tobolowsky is, because I sure as heck know you do.

C'mon, buddy ... Sammy Jenkis, the diabetic amnesiac whose story haunts what's left of Guy Pearce's memories in *Memento*? Bing. The jeweler who falls prey to Annette Bening's seductive charms in the opening scene of *The Grifters* and Ian Grand Wizard Clayton Townley in *Mississippi Burning*? Bing and bing. And of course, Ned Ryerson, aka "Needlenose" and "Ned the Head," the annoyingly cheerful insurance salesman who buttons up Bill Murray first thing every god-damned morning in *Groundhog Day*.

Stephen Tobolowsky! BING!

Stephen Tobolowsky is one of the busiest and most recognizable character actors in Hollywood. He's appeared in more than 170 movies and TV shows, including *Single White Female*, *Spaceballs*, *Thelma and Louise*, *Deadwood*, *Basic Instinct*, *Sneakers*, *The Insider*, *Will & Grace*, *CSI: Miami*, *Curb Your Enthusiasm* and *Failure to Launch*, rarely appearing higher than sixth or seventh in the credits.

He's a skilled dramatic actor, but his ostrichy body and his balding dome more often get him cast in comedies as bumbling principals and other low-level authority figures. In the movie *Garfield*, he plays a character named "Happy Chapman," but he's actually a dead ringer for Odie.

When you make as many movies as many locations as Tobolowsky, you tend to accumulate a lot of great stories, and *Stephen Tobolowsky's Birthday Party* collects the best of the bunch. The concept of the film couldn't be simpler or more elegant. It's Tobolowsky's birthday, he's

going to have a group of friends over that night for barbecue, and as director Robert Brinkmann's camera watches him peacefully go about his day—walking on the beach, preparing some beer-boiled sausages on the stove in his beautiful kitchen, eventually greeting his guests (including Mena Suvari and Amy Adams) as they arrive at the door—Tobolowsky entertains us with one anecdote after another until you start to wonder how someone as gentle and unassuming and low-key as Tobolowsky could possibly have fit so many funny, scary, bizarre and moving experiences into one lifetime.

**THERE'S THE TIME** a group of Buddhist monks in Thailand dragged him into their monastery and beat him up with sticks (He was later told they were paying him an enormous honour.) There's the time he and the other members of the rock band he once belonged to smoked a stash of ammonia-laced marijuana that temporarily robbed them of the power of speech.

And there's the cross-country plane ride he once took with three live lobsters seat-belted into the chair beside him the entire trip. Some of his funnier tales involve the less glamorous side of the acting game: auditioning to play Ronald McDonald in a TV commercial and trying to impress the casting people with his commedia dell'arte training, or being weighed down with 45 pounds of lead and lowered into an ice-cold tank of what he was assured were "vegetarian piranhas" to film his death scene in *Bird on a Wire*.

*Stephen Tobolowsky's Birthday Party* reminded me of what I love so much about actors: their willingness to go along with just about any situation, to say "yes" to any challenge, no matter how ridiculous. (Tobolowsky's first acting job in LA was with a Spanish-language children's theatre troupe; he took the gig, even though he didn't speak Spanish. "I'll be like ABBA," he promised the director. "I'll learn it all phonetically!" The job didn't work out too well.) Tobolowsky's per-

forming instincts were what allowed him to survive his most harrowing experience being held hostage at gunpoint at a 7-11. He kept the gunman occupied by launching into what was essentially a brilliant 90-minute improv routine.

That description could also apply to *Stephen Tobolowsky's Birthday Party*, which shares the same loose, casual vibe as other classic storytelling movies like *Swimming to Cambodia* and *My Dinner With Andre*. At the same time, that casualness is, of course, an illusion. Brinkmann's cinematography is handsome and unobtrusive and Tobolowsky's stories have obviously been honed over the course of many tellings over many years. Still, you never quite know where any of them are going, and many of them sneak up on you with an unexpected emotional force.

The film is being distributed independently through Netflix, Amazon and the official website, stbpmovie.com. It's the perfect birthday present for the moviegoer in your life. ▽



# Old tanker houses the poor; the rust is history

BRIAN GIBSON / brian@vuweekly.com

In the waters of the Persian Gulf, a rusting, slowly sinking oil tanker is home to dozens of Iran's Sunni Arab-minority men, women and children. The Captain (Ali Nasirian, star of *The Cow*, one of the first Iranian New Wave films)—trader, negotiator, marriage go-between, hawker, bullshitter, tyrant and benefactor—oversees this landless mini-society, where his aide Ahmad (Hossein Farzi-Zadeh) hopelessly loves an engaged girl (Neda Pakdaman).

Mohammad Rasoulof's *Iron Island* is as allegorical as most of the Iranian films that trickle onto arthouse or film festival screens every year, the best of a nation's deep, rich cinematic well-spring that should be tapped into by a much larger audience.

The allegorical ripples of Rasoulof's

DRAMA

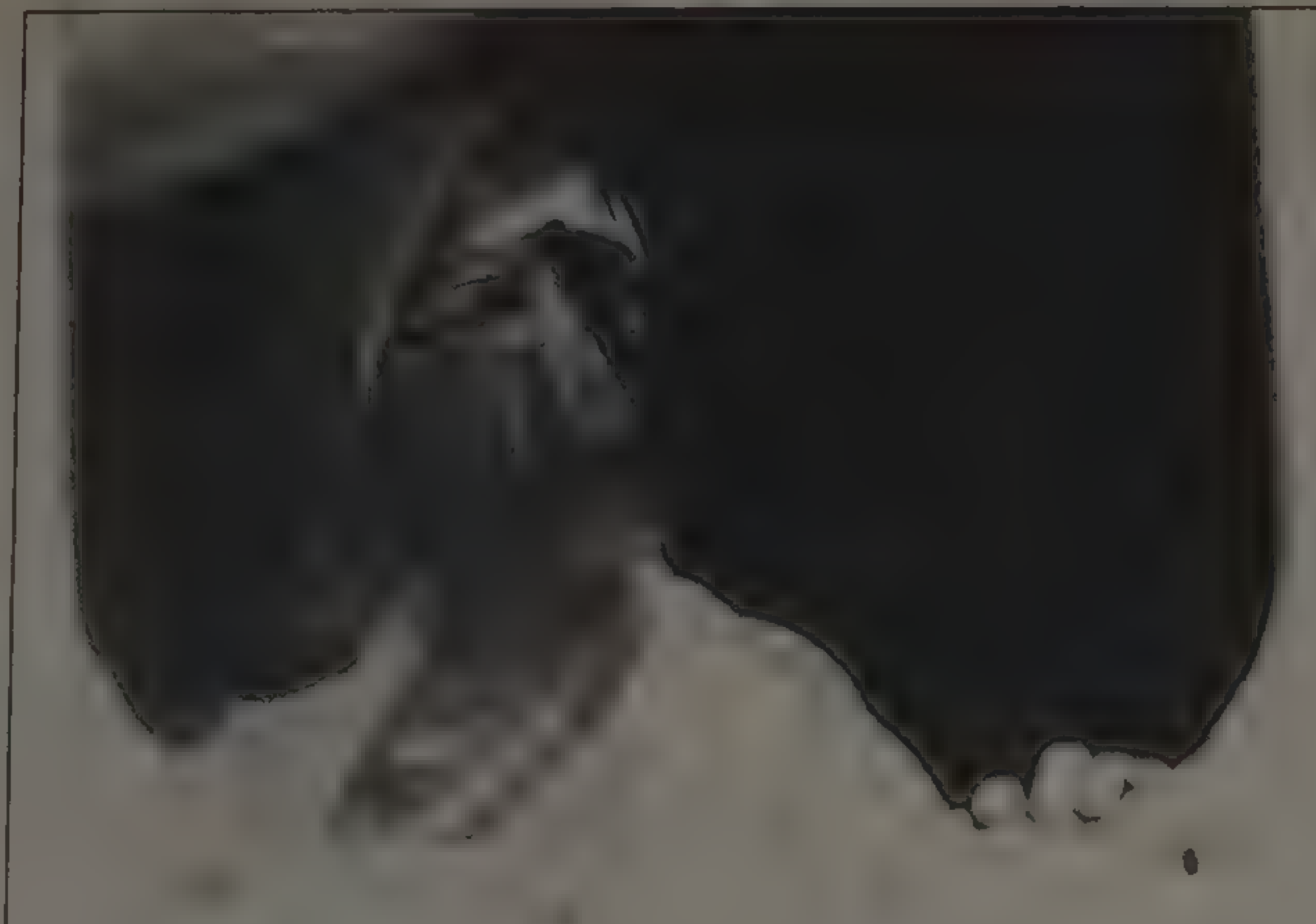
FRI, JUL 14 & SUN, JUL 16 (7 PM);  
SAT, JUL 15 & MON, JUL 17 (9:15 PM)

**IRON ISLAND**

WRITTEN & DIRECTED BY MOHAMMAD RASOULOF  
STARRING ALI NASIRIAN, HOSSEIN FARZI-ZADEH,  
NEDA PAKDAMAN  
METRO CINEMA, \$8

film are clear: a marginalized, misunderstood state, slowly foundering on its ebbing oil riches and demagogue origins; a world whose inhabitants cobble together a patchwork community even as they strip their environment of its ability to sustain their drifting lives.

But you don't even need to notice these looming metaphors—or be acquainted with such culturally-specific touchstones as the archetypal "Sohrab" father-son betrayal scene or Rumi's verse (as critic Godfrey Cheshire points out in the film's press



kit)—to find yourself cast off into a world so evocative, haunting and poetic as *Iron Island*.

The unmoored land of the Captain's people is a fascinating microcosm. The rust-redness and earthy brown of the vessel's deck is contrasted with the sparkling emerald-green sea lapping around the metal island. Workers motor in from the coast to amputate parts of the ship and sell the scrap or to drill down for some of the oil still hidden within the ship's guts. The citizens sell food or clothing to offset their rent; women produce eye-masked burqas particular to the

region. An older man looks to the sky each day for some important sign, one of the Captain's assistants always speaks through a loudspeaker and another provides a cell phone, at a charge, so that residents can make brief calls to the outside world.

**CONFLICTS, CONTRASTS** and apparent paradoxes—between education and propaganda, selfishness and community, imprisonment and pilgrimage, salvage and survival—lap away under the surface, beautifully shot by cinematographer Reza Jallali.

There is a vivid, lyrical grace to

images of a kerosene lamp being lit, the Captain looking in through a porthole at the teacher's class, or even barrels half-full of oil being rolled along the battered deck. A teacher makes chalk for his small classroom within the hollow shell-casings of bullets. The cargo-elevator along the side of the ship, guarded by a handicapped boy, serves as both a moving bridge to the outside world and, in the film's most gutwrenching scene, a torture chamber that drops us into the dark depths of society's law and order.

As the Captain steers his people along under his benevolent dictatorship, everyone has his/her assigned place and everything its profitable use. When he meets a boy who spends his time in the bowels of the tanker, returning fish who have swum in but can't get back out to the ocean, he dumps the fish back in the belly of their rusting home, explaining that they'll grow bigger and then they can eat them.

By film's end, as the Captain has led his people to another promised land, the blindness of faith dovetails with thwarted love in an ending that as it returns to the sun, sea and earth reinforces *Iron Island's* eerie, elemental beauty.

This film about isolation and community ultimately basks in the refracting light of the warm, heartfelt truth that, in any struggle, there is hope and meaning in the voyage alone. ▽

**"NON-STOP LAUGHS!"**  
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**CLERKS II**

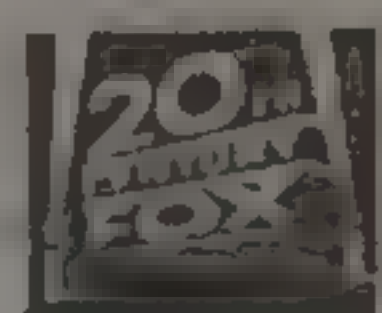
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**IN THEATRES FRIDAY JULY 21ST**



# Warrior falls prey to its own feel-good distractions

JOSEF BRAUN / josef@vuwweekly.com

Hotshot college gymnast Dan (Scott Mechlowicz) trains hard and par-  
es hard but can't sleep  
ights. At 3 am on one  
ch night, he finds himself  
buying snacks in a Texaco station,  
served by an old guy (Nick Nolte)  
whose mismatching boots look eerily  
familiar from the nightmare Dan just  
woke from.



THIS IS OK

Some inexplicable connection is  
between them, and Dan's sense of  
bewilderment is complete when, only  
seconds after turning his back on the  
old guy inside the Texaco, Dan turns  
to see him leering down from the  
roof. How did he do that?

A good question. And one perhaps  
wisely left unanswered in *Peaceful  
Warrior*, the movie based on Dan  
Milman's best-selling "inspired by true  
events" book. The feats performed by  
young Dan over the course of the  
story—miraculously recovering from a  
shattered femur to re-enter competi-  
tive gymnastics—are impressive  
enough. The old guy's trick of levita-  
tion, superbackflip, or whatever it  
is, as, leave a touch of much needed  
mystery in an otherwise fairly routine,  
if extreme, story of youthful determi-

DRAMA

OPENS FRI, JUL 14  
**PEACEFUL WARRIOR**  
DIRECTED BY VICTOR SALVA  
WRITTEN BY KEVIN BERNHARDT  
STARRING SCOTT MECHLOWICZ, NICK NOLTE,  
AMY SMART

nation overcoming odds.

**NOLTE'S CHARACTER** is referred to by  
Dan, half-jokingly, as Socrates. This  
ivory-haired, Obi-Wan-with-a-  
whiskey-voice is a sort of Zen  
mechanic who both dazzles and infu-  
riates Dan with stoic, confrontational  
wise man-riddle talk.

He inevitably becomes Dan's pri-  
vate coach, getting his arrogant and  
ambitious "Danielson" to submit to  
menial tasks like toilet scrubbing.  
Essentially, he teaches Dan to live in  
the moment, surrender control,  
accept paradox: all of it solid advice,  
without a doubt. But does it make a  
good, fresh movie or just the same old  
feel-good pap with New Age/self-help  
polish?

"Take out the trash," Socrates says,  
pointing at his forehead as Dan sud-  
denly develops a heightened aware-  
ness of dogs playing Frisbee and  
lesbians kissing in the park. Clear out  
the distractions is what Socrates real-



ly means, but what about the distrac-  
tions of *Peaceful Warrior's* overbear-  
ing "inspirational" score or its  
straining-for-impact amplified sound  
effects? Is the tidy framework of a  
flashy, corny, shop-worn, Hollywood  
cheer-along not itself a kind of com-  
promising of this gringo Don Juan's  
urgent lessons?

I haven't read the book, but I nev-  
ertheless suspect Milman's inter-  
preters could probably benefit from a

closer reading of their source materi-  
al. Some serious thinking outside the  
box is needed to make this stuff into  
something revelatory as cinema, but  
writer Kevin Bernhardt (whose next  
warrior saga, incidentally, is *Rambo  
IV*) and director Victor Salva (*Jeepers  
Creepers*) don't seem up to the task,  
despite nifty transitions and heaps of  
earnestness.

Still, I'm glad M Night Shyamalan  
didn't get a crack at it either. ▼

## Great opportunities *Don't Come Knocking* loudly in disappointingly mediocre Wenders, Shepard film

JOSEF BRAUN / josef@vuwweekly.com

From the inciting incident of a  
solitary man disap-  
pearing into a desert,  
there's something more  
than familiar to *Don't  
Come Knocking*, the  
reunion of director Wim Wenders and  
writer Sam Shepard



THIS IS OK

Their collaboration on 1984's *Paris,  
Texas* brought out the absolute best in  
each, stalking out territory already  
mapped in their separate creative  
wanderings but fusing these distinc-  
tive sensibilities to make something  
as close to a miracle as movies get.  
Internal and external landscapes con-  
versed in *Paris, Texas*, resulting in an  
emotional richness I'm not sure either  
of these guys has matched since.

As a long-time admirer, there's  
something a little painful for me in  
this, as there usually is in new Wen-  
ders, who seems oblivious to the self-  
parody rippling through his recent  
work. Whatever mysteries Wenders  
once plumbed in America's expan-  
siveness and fertile dream of itself  
seem lost to him now. Aligned with T  
Bone Burnett's amiable but token  
country score, Wenders's carefully  
crafted images of Utah, Nevada and  
Montana in *Don't Come Knocking* look  
more like a painted backdrop than  
something the characters actually  
interact with, much less feel cut from.

This flirting with cliché is partly  
self-conscious, of course, since  
Howard, the film's protagonist, played

DRAMA

FRI, JUL 14 & SUN, JUL 16 (9 PM);  
SAT, JUL 15 & MON, JUL 17 (7 PM)  
**DON'T COME KNOCKING**  
DIRECTED BY WIM WENDERS  
WRITTEN BY SAM SHEPARD  
STARRING SHEPARD, JESSICA LANGE,  
SARAH POLLEY, GABRIEL MANN  
METRO CINEMA, \$8

by Shepard, is a movie star. Spurred  
by some vague internal crisis, Howard  
goes AWOL on his latest western,  
eventually finding his way north to  
meet illegitimate children he spawned  
two decades ago.

(Is this Shepard's fantasy? Aban-  
doning the handsome actor gig he's  
only ever half-court?)

Howard's movie is itself one of  
Shepard's most unconvincing con-  
ceits, however, the sort of Cowboys  
and Indians duster no one's made for  
at least 30 years. Anachronisms  
sometimes play very well in Shepard's  
writing, but here they just seem out of  
touch, a convenient cultural signifier  
used as thematic shorthand.

*Don't Come Knocking* is saturated  
with characteristically Shepardian riffs  
on American mythology, familial  
alienation and frustrated masculinity,  
from Howard travelling in his dead  
father's old car and clothes to the  
burst of instinctive violence enacted  
by Howard's unlikely singer son Earl  
(Gabriel Mann) upon meeting his dad.  
Few of these revisited story or charac-  
ter elements tingle with a sense of  
fresh discovery.



(I should add that there's a side-  
story regarding Tim Roth's bond agent  
that feels like it's from another—  
worse—movie. Maybe *The Million Dol-  
lar Hotel*.)

**UNLIKE THE BEST** early work of Shep-  
ard or Wenders, emotions are made  
explicit here, fed to us in big speeches  
that only illuminate what's fairly obvi-  
ous, even when delivered by actors as  
smart as Jessica Lange playing an  
over-written version of her old flame  
in *Broken Flowers*, or Sarah Polley,  
who tries to coax the enigma out of  
the film's least vociferous character,  
following Howard around with her  
mother's ashes curled under her arm.  
These speeches don't exactly curdle in  
the mouths of Lange or Polley, but  
they smell pretty ripe when delivered  
by Mann, who constantly relies on his  
gratingly flat, angry quaver.

Wenders doesn't distinguish much  
between the best and weakest  
moments Shepard provides, but just  
keeps panning around everything in  
those circular shots he's made his  
mark of formal rigour. His approach  
plays as old habit.

Thing is, once in a while, a glimmer  
of magic appears, fragmented and not  
quite of a piece with everything else,  
but unmistakably there, in the creases  
of Shepard's face as he waits slump-  
ing in a couch tossed in the street  
under a starry night, a flicker of inar-  
ticate loneliness both Wenders and  
Shepard have mastered elsewhere.

The magic's there and, just as fast,  
it's gone. I take comfort in recogniz-  
ing it, thinking that these guys still  
have it in them, a vitality waiting to be  
pried open if they'd take that leap and  
just set out for some other, genuinely  
unknown frontier. ▼

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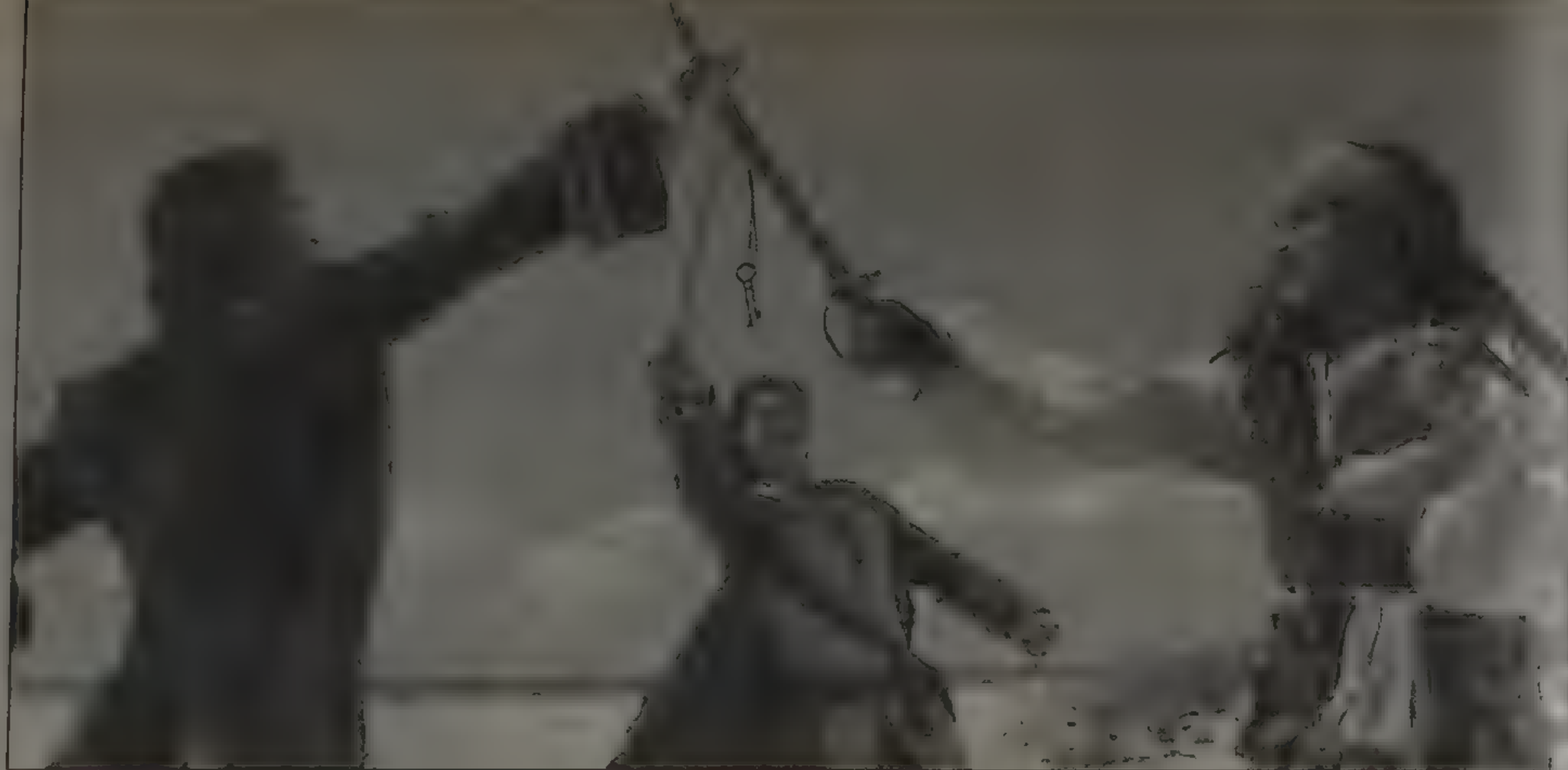
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## Dead Man's Chest not Jack Sparrow's best

STEVE LILLEBUE / [steve@vuwweekly.com](mailto:steve@vuwweekly.com)

Half-way through *Pirates of the Caribbean: Dead Man's Chest*, after a fairly long stretch of extended exposition, you may be reminded of the cult-classic video game pirate Guybrush Threepwood. He once said, "Geez, what an obvious sales pitch."

This sequel to the unexpected 2003

summer hit *The Curse of the Black Pearl* is no exception to that statement. The film spends most of its time setting up an elaborate plot and a cluster of new characters for an already-announced third film, to be released next summer. There's even a shocking cliff-hanger ending, creating a certain obligation to shell out another fifteen bucks to find out what happens next.

The brilliant return performance of Johnny Depp as Captain Jack Sparrow, as well as the eye candy of Keira Knightley, with that adorable South London accent, are simply not enough to keep this film afloat for very long. The problem with *Dead Man's Chest*—chief among many here—is that there are few genuine moments that can hold the flimsy sequel together as a cohesive unit. After the indecipherable dialogue, poorly-timed humour, and a rather long setup for the third film, there isn't enough movie-time left over to give the spectacular action scenes the breathing room they need.

CENTRAL TO THIS film's conflict is the evil Davy Jones (Bill Nighy), whom Jack owes an unpaid debt to. With a flowing beard of facial tentacles and a bit of lisp to boot, he comes across like the Phantom of the Opera of the sea, commanding a crew of half-man, half-sea-creatures as he spends his nights playing the organ—with his beard!

Years ago, Davy Jones had his heart locked in a chest, and whoever

**ADVENTURE**  
NOW PLAYING  
**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST**  
DIRECTED BY GORE VERBINSKI  
WRITTEN BY TED ELLIOTT, TERRY ROSSIO  
STARRING JOHNNY DEPP, ORLANDO BLOOM, KEIRA KNIGHTLEY

has possession of it can control the seas. Every character has their own reasons for obtaining it, while Jones summons the Kraken, a giant squid-like creature that crushes ships with its tentacles, in order to stop his chest from being found.

The ship battles involving the Kraken contain some of the best visual effects in movie history to date. When the film does enter into some kind of action, it usually pays off in a big way, so there are positives within this film. Moreover, one particular scene, most aptly nicknamed "fruit kebab," gets the largest laugh out of the many campy chase sequences. Seeing as it does take place well into the film, however, it does come across essentially as "too-little-too-late."

Despite all the tentacle fighting sword fighting and witty one-liners this is a rather disappointing sequel with a couple of really amazing action scenes plunked in the middle of it. Certainly, the film has wonderfully set up what could be a worthwhile third film, but that doesn't do much for the 150 minutes of *Dead Man's Chest* that goes nowhere else. **V**

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JULY 14-17

"A WORK OF EXTRAORDINARY AMBITION... offers powerful evidence that Iran might once again return to the international spotlight."

Richard D. Sans, FILM COMMENT

"AS WRENCING AS IT IS BEAUTIFUL..."

Janis Paige, THE BOSTON GLOBE

"A SHARP-EDGED ALLEGORY ABOUT THE COUNTRY OF IRAN..."

Deborah Young, VARIETY

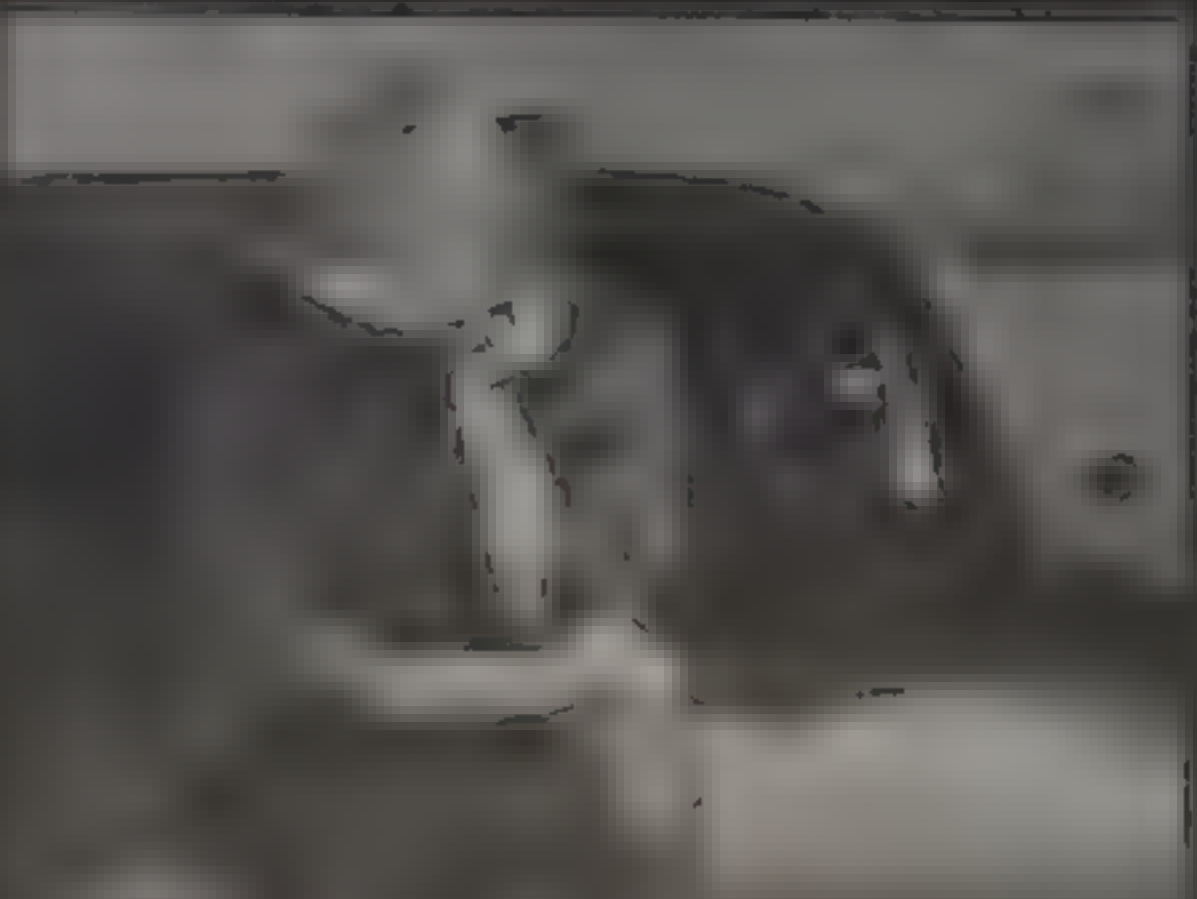
**Iron Island**

a film by Bahman Ghobadi

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JEFFREY LYONS, NBC'S REEL TALK

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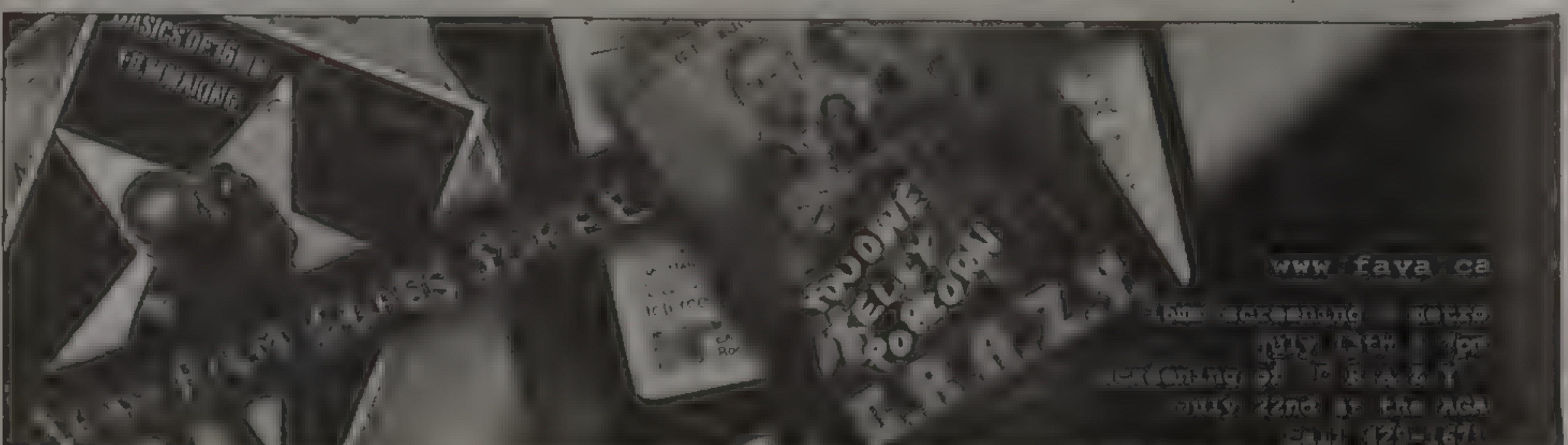
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# FILM WEEKLY

**A SCANNER DARKLY** Keanu Reeves, Wendy Harrelson and Robert Downey Jr. star in *Walking Life* director Richard Linklater's sci-fi film about an agent who attempts to capture the drug dealer who is his alter ego. Read Josef Braun's review on page 33.

**DON'T COME KNOCKING** Sam Shepard, Christopher Moltisano and Tim Roth star in *Land* director Wim Wenders's drama about a down-and-out Western star who discovers that he may have a son. Read Josef Braun's review on page 35. **ZEIDLER** *THE CITADEL*; FRI, JUL 14 & SUN, JUL 16 (9 PM); SAT, JUL 15 & MON, JUL 17 (7 PM)

**FAVA FILM CLASS** This is a showcase of local filmmakers' shorts: Kate Wilson's *Joyote Song*; Hans Olson's *Bronwen's Ark*; Manuel Avalos's *Re-Union*; Tristan Leveau's *Everybody's Hero*; Scott Portin's *Photosynthesis*; Corey Guiltner's *Hope*; Adolfo Ruiz's *Emptiness*. **ZEIDLER HALL**, *THE CITADEL*; THU, JUL 13 (7 PM)

**IRON ISLAND** Ali Nassirian, Hossein Farzi-Zadeh and Neda Pakdaman star in *The Twilight* director Mohammad Rasoulofi's film about a society of homeless Iranians who live on an abandoned oil tanker. Read Brian Gibson's review on page 34. **ZEIDLER HALL**, *THE CITADEL*; FRI, JUL 14 & SUN, JUL 16 (7 PM); SAT, JUL 15 & MON, JUL 17 (9:15 PM)

**LITTLE MAN** Marlon Wayans, Shawn Wayans and Tracy Morgan star in *White Chicks* director Keenen Ivory Wayans's comedy about a wannabe dad who mistakes a very short adult to be his newly adopted son.

**TO KILL A MOCKINGBIRD** Gregory Peck, Mary Badham and Robert Duvall star in *The Man in the Moon* director Robert Mulligan's film about a Depression-era Southern lawyer who defends a black man against undeserved rape charges. **ROYAL ALBERTA MUSEUM** (102 AVENUE & 128 STREET); MON, JUL 17 (8 PM)

**YOU, ME AND DUPREE** Owen Wilson, Matt Dillon and Kate Hudson star in the Russo brothers' comedy about a best man who stays on as a houseguest in the newlyweds' home.



## FILM LISTINGS

FRI, JULY 14 (OHL) - JULY 20, 2006

All showtimes are subject to change at any time. Please contact theatre for confirmation.

### CHADA THEATRE - JASPER

6094 Connaught Dr. Jasper, 852-4749

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children) Daily 1:30, 6:30, 9:30

**CLICK** (14A) Daily 1:30, 6:55, 9:30

### CINEMA CITY 12/MOVIES 12

Cinema 12: 353-99 SL 463-5481

**THE WILD** (G) Daily 11:00, 1:10, 3:20, 5:10, 7:05, 9:10 Fr Sat late show 11:10 Kids Kabin Fever July 20 1:10

**POSEIDON** (14A) Daily 11:40, 2:05, 4:50, 7:20, 9:40 Fr Sat late show 11:45

**SENTINEL** (14A) Daily 11:15, 1:45, 4:05, 7:30, 10:00 Fr Sat late show 12:10

**MISSION IMPOSSIBLE 3** (14A, violence) Daily 10:50, 1:35, 4:10, 7:10, 9:55 Fr Sat late show 12:15

**UNITED "93"** (14A) Daily 11:30, 2:00, 4:25, 6:55, 9:30 Fr Sat late show 11:40

**STICK IT** (PG) Daily 11:45, 2:15, 7:25

**JUST MY LUCK** (PG) Daily 11:25, 1:40, 4:45, 7:35, 9:55 Fr Sat late show 12:00

**ICE AGE: THE MELTDOWN** (PG) Daily 11:05, 1:20, 4:00, 6:50, 9:20 Fr Sat late show 11:15

**SCARY MOVIE 4** (14A, crude content) Daily 11:10, 1:55, 4:30, 7:20, 9:45 Fr Sat late show 11:50

**THE BENCHWARMERS** (PG, crude content) Daily 11:20, 2:10, 4:40, 7:40, 10:05 Fr Sat late show 11:55

**TAKE THE LEAD** (PG, coarse language) Daily 10:55, 1:25, 4:15, 7:15, 9:40 Fr Sat late show 12:00

**LUCKY NUMBER SLEVIN** (18A, violence) Daily 4:55, 9:50 Fr Sat late show 12:15

**SHE'S THE MAN** (PG) Daily 11:35, 1:50, 4:20, 7:00, 9:25 Fr Sat late show 11:40

### THE WILD

(G) Daily 10:55, 1:15, 3:10, 5:05, 7:05, 9:05, 10:55 Kabin Fever July 20 1:15

**POSEIDON** (14A) Daily 11:20, 1:40, 4:20, 7:20, 9:40 Fr Sat late show 11:50

**SENTINEL** (14A) Daily 11:10, 1:30, 4:25, 7:40, 10:05 Fr Sat late show 12:15

**MISSION IMPOSSIBLE 3** (14A, violence) Daily 10:50, 1:25, 4:05, 6:50, 9:35 Fr Sat late show 12:05

**UNITED "93"** (14A) Daily 11:30, 2:00, 4:35, 7:15, 9:50 Fr Sat late show 12:10

**STICK IT** (PG) Daily 11:05, 2:05, 7:35

**JUST MY LUCK** (PG) Daily 11:35, 1:50, 4:50, 7:25, 9:45 Fr Sat late show 11:55

**ICE AGE: THE MELTDOWN** (PG) Daily 11:00, 1:00, 3:00, 5:00, 7:00, 9:00 Fr Sat late show 11:00

**SILENT HILL** (18A, gory scenes, disturbing content) Daily 11:00, 1:35, 4:05, 6:55, 9:30 Fr Sat late show 12:00

**SCARY MOVIE 4** (14A, crude content) Daily 1:45, 9:40 Fr Sat late show 12:00

**THE BENCHWARMERS** (PG, crude content) Daily 11:15, 4:55, 6:45

**TAKE THE LEAD** (PG, coarse language) Daily 11:15, 1:55, 4:45, 7:10, 10:00 Fr Sat late show 12:20

**LUCKY NUMBER SLEVIN** (18A, violence) Daily 4:10, 9:50 Fr Sat late show 12:10

### CITY CENTRE

11000 144th Ave. 463-5481

**YOU, ME AND DUPREE** (PG, sexual content, not recommended for young children) Daily 12:50, 3:40, 6:50, 9:30

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children, no passes, on 2 screens) Daily 11:45, 12:15, 3:00, 4:30, 6:30, 7:00, 9:50, 10:20

**SUPERMAN RETURNS** (PG) Daily 12:00, 3:15, 6:45, 10:10

**THE DEVIL WEARS PRADA** (PG) Daily 12:40, 4:00, 7:15, 9:40

**CLICK** (14A) Daily 1:00, 4:00, 7:20, 10:00

**NACHO LIBRE** (PG) Daily 12:30, 4:10, 7:10

**THE BREAK-UP** (PG, coarse language, not recommended for young children) Daily 12:20, 2:50, 6:40

**DA VINCI CODE** (14A, violence, mature theme) Daily 12:10, 3:20, 6:35, 9:55

**THE FAST AND THE FURIOUS: TOKYO DRIFT** (PG, violence, not recommended for children) Daily 9:10

**THE LAKE HOUSE** (PG) Daily 9:20

### CLAREVIEW

4211-139 Ave. 472-7800

**YOU, ME AND DUPREE** (PG, sexual content, not recommended for young children) Daily 1:50, 4:30, 7:00, 9:30

**LITTLE MAN** (PG, crude content, not recommended for children) Daily 1:10, 3:50, 6:45, 9:00

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children)

children, on 2 screens) Fr-Sun 12:20, 12:50, 3:30, 4:00, 6:40, 7:10, 9:50, 10:20 Mon-Thu 12:20, 12:50, 3:30, 4:00, 6:40, 7:10, 9:50

**SUPERMAN RETURNS** (PG) Daily 12:10, 3:20, 6:30, 9:40

**CARS** (G) Daily 1:20, 4:20, 7:05, 9:35

**NACHO LIBRE** (PG) Daily 12:20, 2:40, 4:50, 7:20

**THE DA VINCI CODE** (14A, violence, mature theme) Daily 9:25

**THE DEVIL WEARS PRADA** (PG) Daily 1:00, 3:40, 6:50, 9:15

**X-MEN: THE LAST STAND** (PG, violence, may frighten young children) Daily 1:30, 4:40, 7:40

**THE FAST AND THE FURIOUS: TOKYO DRIFT** (PG, violence, not recommended for children) Daily 10:10

### GALAXY CINEMAS - SHERWOOD PARK

2020 Sherwood Dr. 418-0150

**YOU, ME AND DUPREE** (PG, sexual content, not recommended for young children, no passes) Fr-Sun 12:50, 4:10, 7:30, 10:50

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children, no passes) Fr-Sun 11:45, 12:00, 1:00, 3:00, 4:30, 8:30, 7:00, 8:00, 10:00, 10:30, Mon-Thu 3:00, 3:30, 4:30, 8:30, 7:00, 8:00, 10:00, 10:30

**SUPERMAN RETURNS** (PG) Fr-Sun 11:50, 3:15, 6:45

**THE DEVIL WEARS PRADA** (PG) Fr-Sun 12:25, 3:50, 7:30, 10:10 Mon-Thu 3:50, 7:30, 10:10

**CLICK** (14A) Fr-Sun 12:30, 4:00, 7:10, 9:50, Sat 12:30, 4:00, 9:50 Mon-Thu 4:00, 7:10, 9:50

**NACHO LIBRE** (PG) Daily 7:40, 10:05

**THE LAKE HOUSE** (PG) Fr-Sun 12:45, 4:05, Mon-Thu 4:05

**CARS** (G) Fr-Sun 12:10, 3:45, 6:50, 9:30 Mon-Thu 3:45, 6:50, 9:30

**OVER THE HEDGE** (G, Fr-Sun 1:25, 3:55, Mon-Thu 3:55)

**MONSTER HOUSE** (PG, frightening scenes, not recommended for young children) sneak preview Sat 7:00

### CARNEAU

11000 144th Ave. 463-5481

**AN INCONVENIENT TRUTH** (PG) Daily 7:30, Sat-Sun 2:00

### GATEWAY 8

11000 144th Ave. 463-5481

**THE LAKE HOUSE** (PG, Dolby Stereo Digital) Fr Mon-Thu 3:30, 7:10, 9:30 Sat-Sun 1:20, 3:30, 7:10, 9:30

**KINKY BOOTS** (PG, Dolby Stereo Digital) Fr Mon-Thu 3:40, 6:45, 9:50 Sat-Sun 1:20, 3:40, 6:45, 9:50

**THE FAST AND THE FURIOUS: TOKYO DRIFT** (PG, violence, not recommended for children, Dolby Stereo Digital) Fr Mon-Thu 4:10, 7:05, 9:35, Sat-Sun 1:40, 4:10, 7:05, 9:35

**THANK YOU FOR SMOKING** (14A, crude sexual language, mature themes, Dolby Stereo Digital) Fr Mon-Thu 4:10, 7:05, 9:35, Sat-Sun 1:40, 4:10, 7:05, 9:35

**A PRAIRIE HOME COMPANION** (PG, Crs) Mon-Thu 4:00, 6:50, 9:15, Sat-Sun 12:40, 4:00

**INSIDE MAN** (14A, coarse language, OT) Fr Mon-Thu 4:00, 6:50, 9:15, Sat-Sun 12:40, 4:00

**CHUP CHUP KE** (PG, violence, OTS Digital) Fr-Sat Mon 12:40, 4:00, 6:50, 9:15

**THE OMEN** (14A, GORY violence, frightening scene) OTS Digital, Dolby Stereo Digital) Fr Mon-Thu 3:20, 7:20, 9:40 Sat-Sun 1:20, 3:20, 7:20, 9:40

### GRANDIN THEATRE

11000 144th Ave. 463-5481

**THE DEVIL WEARS PRADA** (PG, no passes) Daily 12:40, 4:00, 7:15, 9:40

**YOU, ME AND DUPREE** (PG, sexual content, not recommended for young children, no passes) 1:15, 3:20, 5:25

**CLICK** (14A) Daily 1:25, 3:10, 5:20, 7:25

**SUPERMAN RETURNS** (PG, no passes) Daily 9:30

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children, no passes) Daily 11:45, 12:15, 3:00, 4:30, 6:30, 7:00, 9:50, 10:20

### LEDUC CINEMAS

11000 144th Ave. 463-5481

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children)

**YOU, ME AND DUPREE** (PG, sexual content, not recommended for young children)

**GARFIELD: A TAIL OF TWO KITTIES** (G) Daily 1:00, 3:20, 5:40, 8:00

**THE LAKE HOUSE** (PG) Daily 9:20

**CLICK** (14A) Daily 1:10, 3:30, 7:10, 9:30

### MAGIC LANTERN CINEMA - CAMROSE

11000 144th Ave. 463-5481

**YOU, ME AND DUPREE** (PG, sexual content, not recommended for young children, no passes) Daily 7:05, 9:15 Sat-Sun, Tues, Thu 2:05

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children) Daily 6:45, 9:30 Sat-Sun, Tue, Thu 1:50

**SUPERMAN RETURNS** (PG) Daily 6:50, 9:35 Sat-Sun, Tue, Thu 1:50

**THE DEVIL WEARS PRADA** (PG) Daily 6:55, 9:05 Sat-Sun, Tue 1:55

**CLICK** (14A) Daily 7:00, 9:10 Sat-Sun, Tue, Thu 2:00

### MAGIC LANTERN CINEMA - SPRUCE GROVE

205 Main St. Spruce Grove 972-2332

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children) Daily 6:45, 9:30 Sat-Sun, Tue, Thu 2:00

### METRO CINEMA

9828-101A Ave. Citadel Theatre 425-9212

**IRON ISLAND** (14A) Fr-Sun 7:00 Sat Mon 9:15

**DON'T COME KNOCKING** (STC) Fr-Sun 9:00 Sat Mon 9:15

**RASPUTIN (AGONY)** (STC) Thu 8:00

### NEW WEST MALL 8

11000 144th Ave. 463-5481

**POSEIDON** (14A) Fr-Sun 1:50, 4:20, 7:10, 9:40 Mon-Thu 4:20, 7:10, 9:40

**THE WILD** (G) Fr-Sun 2:10, 4:35, 6:50, 9:20, Mon-Thu 4:35, 6:50, 9:20

**STICK IT** (PG) Daily 4:40, 9:30

**MISSION: IMPOSSIBLE III** (14A, violence, mature theme) Fr-Sun 2:50, 4:30, 7:00, 9:30 Mon-Thu 4:30, 7:00

**UNITED 93** (14A) Daily 9:30

**ICE AGE: THE MELTDOWN** (PG) Fr-Sun 1:45, 4:15, 6:45, 9:15 Mon-Thu 4:15, 6:45, 9:15

**JUST MY LUCK** (PG) Fr-Sun 1:40, 4:10, 6:40, 9:10 Mon-Thu 4:10, 6:40, 9:10

**SILENT HILL** (18A, gory scenes, disturbing content) Fr-Sun 1:30, 4:10, 6:40, 9:10 Mon-Thu 4:10, 6:40, 9:10

**THE BENCHWARMERS** (PG, crude content) 4:45, 7:15 Mon-Thu 4:45, 7:15

**SHE'S THE MAN** (PG) Fr-Sun 2:20, 7:10, Mon-Thu 7:10

### NORTH EDMONTON CINEMAS

11000 144th Ave. 463-5481

**YOU, ME AND DUPREE** (PG, sexual content, not recommended for young children, no passes) Daily 12:50, 3:40, 6:50, 9:30

**LITTLE MAN** (PG, crude content, not recommended for children) Daily 12:10, 3:50, 6:45, 9:00

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children, no passes) Daily 11:45, 12:15, 3:00, 4:30, 6:30, 7:00, 9:50, 10:20

**SUPERMAN RETURNS** (PG) Daily 12:30, 3:50, 6:15, 7:10, 9:40, 10:10

**THE DEVIL WEARS PRADA** (PG) Daily 12:40, 4:00, 7:15, 9:40

**CLICK** (14A) Daily 12:00, 2:30, 5:15, 7:50, 10:20

**GARFIELD: A TAIL OF TWO KITTIES** (G) Daily 1:00, 3:20, 5:40, 8:00

**NACHO LIBRE** (PG) Daily 5:10, 7:20, 9:40

**CARS** (G) Daily 1:20, 4:20, 7:05, 9:35

**X-MEN: THE LAST STAND** (PG) Daily 1:30, 4:40, 7:40

**THE DA VINCI CODE** (14A, violence, mature theme) Daily 9:25

**THE DEVIL WEARS PRADA** (PG) Daily 1:00, 3:40, 6:50, 9:15

**OVER THE HEDGE** (G) Daily 1:25, 3:55, 6:25, 8:55

**MONSTER HOUSE** (PG, frightening scenes, not recommended for young children) sneak preview Sat 7:00

### WESTMOUNT CENTRE

111 Ave. Groat Rd. 455-8726

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children, no passes) Daily 11:45, 12:15, 3:00, 4:30, 6:30, 7:00, 9:50, 10:20

**YOU, ME AND DUPREE** (PG, sexual content, not recommended for young children) Daily 1:50, 4:30, 7:00, 9:30

**THE DEVIL WEARS PRADA** (PG) Daily 1:30, 3:45, 7:00, 9:15

**CLICK** (14A) Daily 12:45, 3:15, 7:30, 10:00

### WESTMOUNT CINEMAS

(11) 780-352-9822

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children, no passes) Daily 11:45, 12:15, 3:00, 4:30, 6:30, 7:00, 9:50, 10:20

**YOU, ME AND DUPREE** (PG, sexual content, not recommended for young children) Daily 1:50, 4:30, 7:00, 9:30

**GARFIELD: A TAIL OF TWO KITTIES** (G) Daily 1:00, 3:20, 5:40, 8:00

**THE FAST AND THE FURIOUS: TOKYO DRIFT** (PG, violence, not recommended for children) Daily 1:10, 3:50, 7:00, 9:30

**CLICK** (14A) Daily 9:30

### ST. ALBERT CINEMAS

490, 140 St. Albert Rd. St. Albert 418-6999

**MISSION IMPOSSIBLE 3** (14A, violence) Daily 12:15, 3:00, 5:30, 8:00, 10:30

**JUST MY LUCK** (PG) Daily 12:45, 3:30, 6:50, 9:30

**RV** (PG) Daily 12:20, 3:00, 6:25, 9:10

**LOST CITY** (14A, violence, coarse language) Daily 12:10, 3:00, 5:30, 8:00, 10:30

FILM JULY 13 - JULY 19, 2006 VUEWEEK 37



# TOP Megatunes

Your Music Destination

FOR THE WEEK ENDING JULY 13, 2006

1. Johnny Cash - American 5: A Hundred Highways (american)
2. Mark Knopfler & Emmylou Harris - All The Roadrunning (mercury)
3. Various - Sorcerer Bound: Hank Williams Re-Examined (ruby moon)
4. AFI - Decemberunderground (interscope)
5. Tool - 10,000 Days (zomba)
6. James Hunter - People Gonna Talk (rounder)
7. Danny Mitchell - Vulture (musical)
8. Various - Alberta Wild Roses Northern Lights (american)
9. Sonic Youth - Rather Ripped (Geffen)
10. The Dudes - Brain Heart Guitar (load)
11. The Waitin' Jennys - Firecracker (jericho beach)
12. Bruce Springsteen - We Shall Overcome: The Seeger Sessions (columbia)
13. Gnarts Barkley - St. Elsewhere (downtown)
14. Matisyahu - Youth (epic)
15. Various - 30 Years Of Stony Plain (stony plain)
16. The Co-Dependants - Live At The Mecca Café Vol.2 (indelible)
17. Eagles Of Death Metal - Death By Sexy (downtown)
18. Roy Forbes - Some Tunes For That Mother Of Mine (aka)
19. Michael Young - Living With War (warner)
20. Alex Murdoch - Time Without Consequence (zero summer)
21. Peeping Tom - Peeping Tom (ipacac)
22. Dashboard Confessional - Dusk And Summer (vagrant)
23. The Flaming Lips - At War With The Mystics (warner)
24. James Keelaghan - A Few Simple Verses (jericho beach)
25. Karla Anderson - The Embassy Sessions (indelible)
26. Xavier Rudd - Food In The Belly (saltx)
27. Alejandro Escovedo - The Boxing Mirror (back porch)
28. Regina Spektor - Begin To Hope (sire)
29. Kieran Kane, Kevin Welch & Fats Kaplin - Lost John Dean (compass)
30. Neko Case - Fox Confessor Brings The Flood (mint)

## CHAMPION CHILL EM' ALL

All though the records been out for close to year people are just getting on this band. Chill Em' All is a great record that will probably keep creeping for another year just in time for their new record.

10355 Whyte Ave. Shop online at megatunes.com 434-6342

ON SALE NOW

VIEW WEEKLY

MUSIC

THE UNSEEN / 40

BACKSLASH THE INTERNET / 47

DUSTIN BENTALL / 49



## Yee-haw, it's time to get Bent HICK HOPPER PROMISES 'MORE COUNTRY THAN EVER'

TYSON KABAN / tyson@vueweekly.com

Hearing your own song on the radio for the first time is a rite of passage for any struggling musician. It's a sign that they've "made it," in a way: someone, somewhere is playing their song, and someone else is listening.

Canadian songwriter **Ridley Bent** had such an experience, but it wasn't on the radio. The first time he ever heard one of his songs via a broadcast was when he turned on the TV and started watching an episode of *Degrassi: The Next Generation*.

"The only time I ever randomly heard one of my songs, like on the radio or TV or anything, was when I heard it on *Degrassi*. It was the episode with Jay and Silent Bob—they're at a party and it comes on in the background," he says. "I've never been listening to the radio and heard one of my songs come on, so seeing it on TV ... I thought that was rad."

Often described as a "hick-hop,"

PREVIEW

FRI, JUL 14 (9 PM)  
**RIDLEY BENT**  
WITH CAMERON LATIMER, DUSTIN BENTALL  
SIDETRACK CAFÉ, \$12

Bent's music is a blend of old-school alt-country and, well, everything else from the politics of punk to the rhymes of rap, even though he admits that, for a long time, he couldn't stand listening to anything remotely country.

"That was true back in the day. All my dad would play were country records and I wasn't into that at all. I was into whatever wasn't country," Bent explains. "It was only when I started playing country that things changed. I basically discovered how fun it is just to play country songs and now I just can't get enough of it."

**BENT'S LATEST PROJECT** is the "The Bottle and the Truth," a tour of Western Canada he'll be embarking upon

with his pals and fellow singer-songwriters Dustin Bentall and Cameron Latimer. In addition to being tourmates, Bent, Bentall and Latimer are also roommates, but according to Bent, spending so much time at home and on the road together isn't going to affect their friendship in the least.

"I think if we were going to get sick of each other, we already would have," he laughs.

All three will be sharing the same backing band, taking turns on stage and playing their own individual sets off of their own individual records which Bent says is going to make for a killer night of all things country and/or western.

"It's going to be deadly. For the fans of mine who haven't heard either Dustin's or Cameron's stuff, they're going to love it," he says. "It's going to be a great night. Very, very country. I'll be exploring my love of country. More country than I've ever been before." ▼



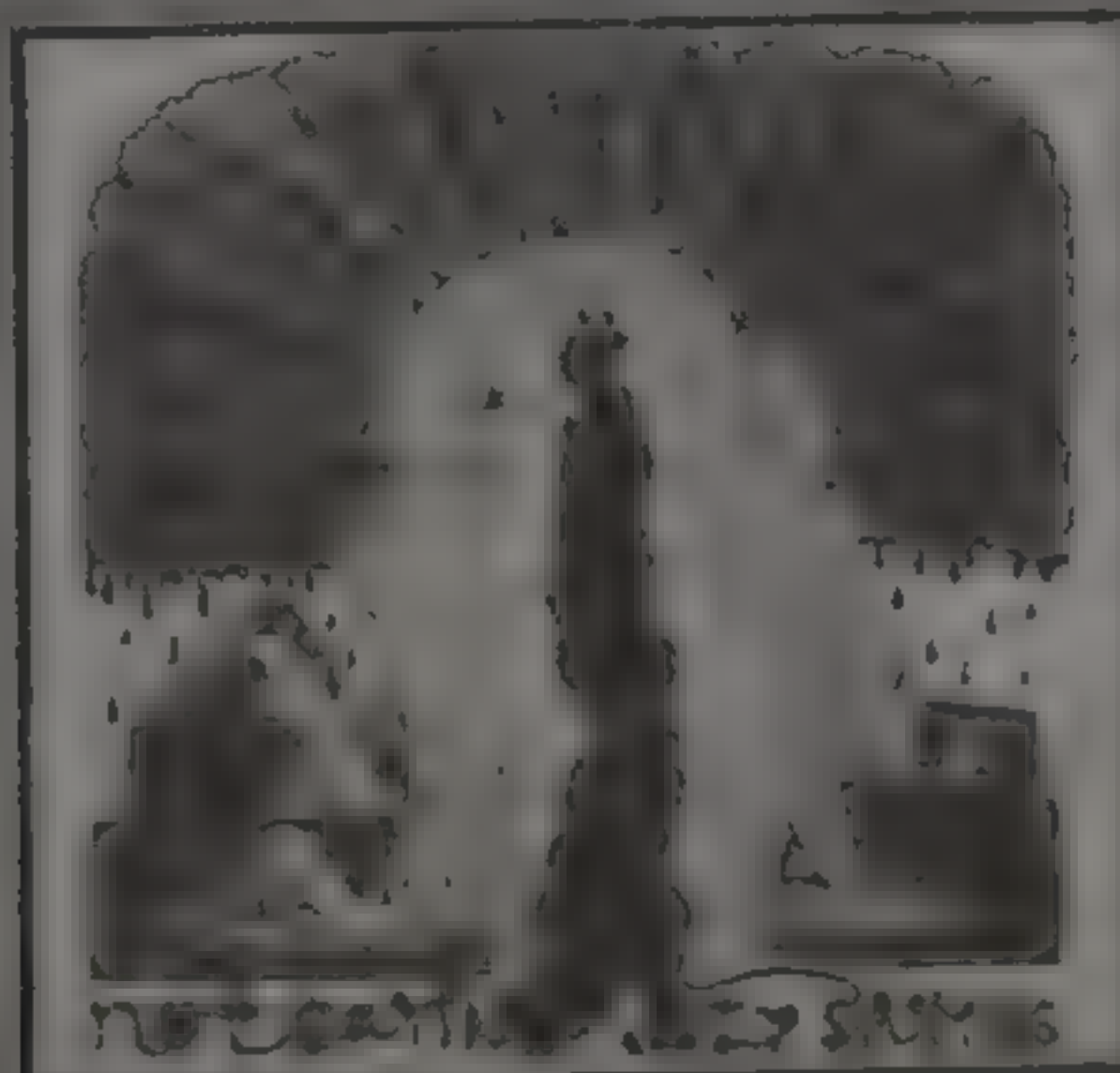
**REVUE / WED, JUL 5 / LIONS AND TIGERS AND BEARS / NEW CITY** For those of you who couldn't make it out to Neko Case (or, you know, simply prefer rock to twang) on this hot, muggy, 30-degree Wednesday night, New City's DIY Wednesday line-up was a sensible alternative. The three guys that make up Lions and Tigers and Bears, who were scheduled second on the bill, drove from Calgary to Edmonton to play the gig, hoping to only gain back their gas money. The evening's opening band didn't show, so the boys took to the stage early and blasted into a tight set. Brief pauses were taken between songs only to thank the audience for the applause, replace a bass that broke a string and to swig their beers. Although not totally at ease on the stage, they still filled the bar with their rollicking garage rock, holding the attention of crowd, who unfortunately preferred to stay seated rather than stand around the stage (I guess you're not supposed to get too close to Lions and Tigers and Bears).—NEAL WILDING / neal@vueweekly.com



# SHUT OUT VTV

**DIETZCHE V & THE ABOMINABLE SNOWMAN  
PLUS DUSTY GROOVES AND GUESTS**

2 NIGHTS OF GOING TOTALLY BANANAS TO CELEBRATE THE RELEASE OF  
**NOT SAYING / JUST SAYING**



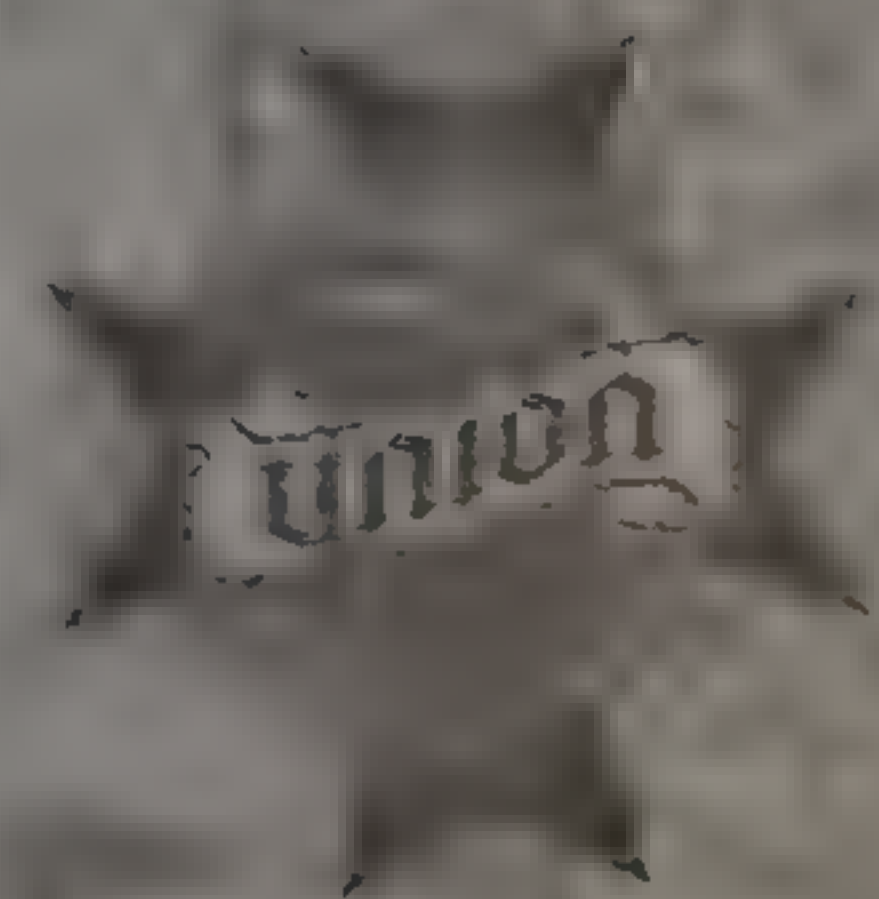
## JULY 29-30

**AT THE STALLION ROOM**

TICKETS AVAILABLE AT BLACKOYRD, MEGATUNES, LISTEN, FREECLOUD, TICKETMASTER AND UNIONEVENTS.COM

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**VUE**  
WEEKLY





# Unseen talks punk, politics and parrots

## HARDCORE ACT DOESN'T LIKE BEING 'BRANDED AS A POLITICAL BAND'

BRYAN CARROLL / bryan@vancouverweekly.com

One of the questions asked by punk is whether or not it is an artistically or politically based movement. While bands like the Sex Pistols and the Clash pushed for political change, groups such as Talking Heads and Television wanted to push artistic boundaries and weren't concerned with political matters. Even the Ramones had an art director who orchestrated their image from the very beginning.

For his part, though, Mark Unseen, lead singer for venerable Boston hardcore act **the Unseen**, sees the artistic/political dilemma differently.

"I think it's a little bit of both," he says, although he is quick to mention that the Unseen "don't like to be branded as a political band."

With songs like "Weapons of Mass Deception," "New World Disorder" and "Goodbye America," however, it's hard to ignore the band's take on politics, especially American politics. These days, says Unseen, it seems everyone and their dog are anti-war and anti-Bush, but to a guy who has been singing similar messages since the early '90s, these Johnny-Come-Latelies are a bit of a disappointment.

**IN THE PAST** couple of years, people



**PREVIEW** TUE, JUL 18 (7 PM)  
**THE UNSEEN**  
WITH PANIK ATTACK, ON THE BRINK  
STARLITE ROOM, \$12 (ALL AGES)

are writing anti-Bush songs just to become popular," he complains. "It's become the hip thing to do."

While Unseen refuses to name names (even after this reporter suggested well-known bandwagon jumpers such as NOFX's Fat Mike and Green Day's Billie Joe Armstrong), he will admit that getting rich by raising awareness about these issues is far better than simply standing back and encouraging the continued ignorance

of American youth.

Unseen is also looking forward to the band's first real tour of Canada. Although the band has toured non-stop for over a decade, they've only made a few stops in Canada.

"We tour so much in America," Unseen sighs. "It's great to go somewhere and see different scenery." ▽

## Ed Fest rocks (seriously)

ROSS MOROZ / ross@vancouverweekly.com

ditching the Klondike Days moniker might be the most obvious change made by organizers of the newly christened Capital Ex, but perhaps the biggest difference this year is the inclusion of **Ed Fest**.

Instead of the standard, ahem, fair fare of generic country and washed up boomer rock, the 10-night Ed Fest line-up features a diverse set of popular and current acts, ranging from reinvented pop diva Nelly Furtado to new new-wave fashion punks Hot Hot Heat to locals like Our Mercury.

"When we were looking at what people wanted from our event, we realized that people in Edmonton are really into live music, and through the course of our research people were telling us that they wanted bigger bands and better bands," explains Capital Ex spokesperson Bonni Clark.

While Ed Fest is a component of the Capital Ex, ticketing and admission to Ed Fest is separate, and organizers are encouraging concertgoers to buy their Ed Fest tickets (which are \$25 per night in advance and include admission to the Capital Ex) ahead of time, as capacity is limited and sell-outs are expected.

"There are only 8 000 for any given night," Clark stresses, "so we do strongly encourage people to buy tickets in advance." ▽

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# Banjo playing makes for some plucky cynicism

EDEN MUNRO / eden@vuwweekly.com

Eight years ago, when Chris Luedecke moved to the Yukon with the intention of getting away from city living, he started writing songs on the banjo. Well aware that the instrument's sound is an aged one, Luedecke drops his own name in favour of **Old Man Luedecke** when he performs and records, but he has little interest in simply conjuring up old ghosts in his songs.

"They're all pretty contemporary," he says. "I didn't want to be singing about being out there with my mules in the field all the time. I love all those old sounds, but I thought I could find something that was untainted by any sort of commercial consideration and make it speak to my surroundings."

Those surroundings have changed over the years. After leaving the Yukon, Luedecke lived in both Vancouver and Halifax before settling on the outskirts of Chester, Nova Scotia, where he's taking another stab at country living.

"IT LOOKS OUT over the sea, so it's pretty stunning," Luedecke says. "But it can be hard, especially coming from a scene like Halifax, where it's pretty urban and everybody's in it-together."

"The lack of social contact is an



PREVIEW

SAT, JUL 15 (4 PM)  
**OLD MAN LUEDECKE**  
BLACK DOG, FREE

interesting new dynamic in my song-writing," he continues. "I'm looking for a way in to the dream of country life, because, living in the city, it's awfully easy to dream about living in the country. It's interesting to get what you want in life and then try to

understand why you're still not happy."

Luedecke admits that the banjo's bright sound might seem at odds with the cynicism that tempers his optimistic outlook, but that's also partly what keeps him inspired

"The banjo's a pretty hard instrument to make sound too mopey, which was probably my initial attraction to it," Luedecke laughs. "I've been working at dragging it through the muck ever since." ♥

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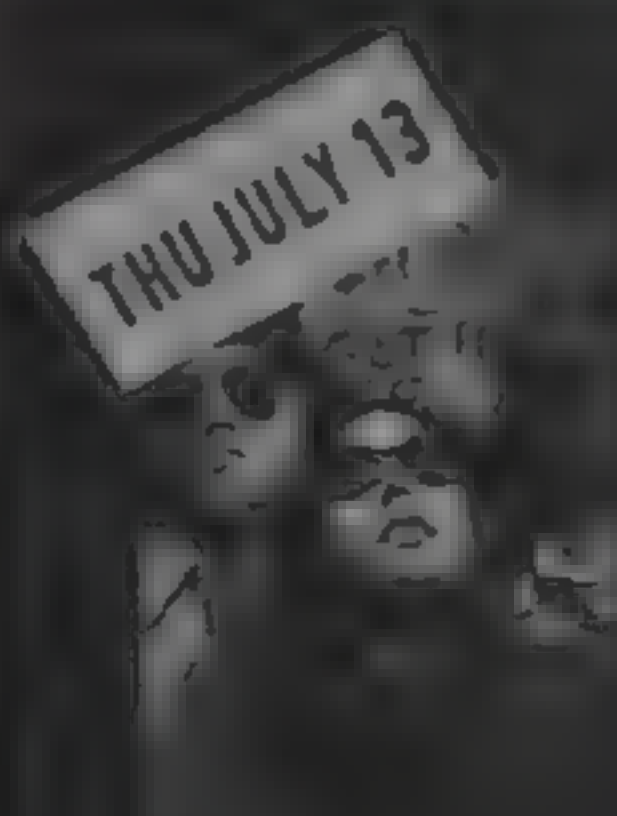
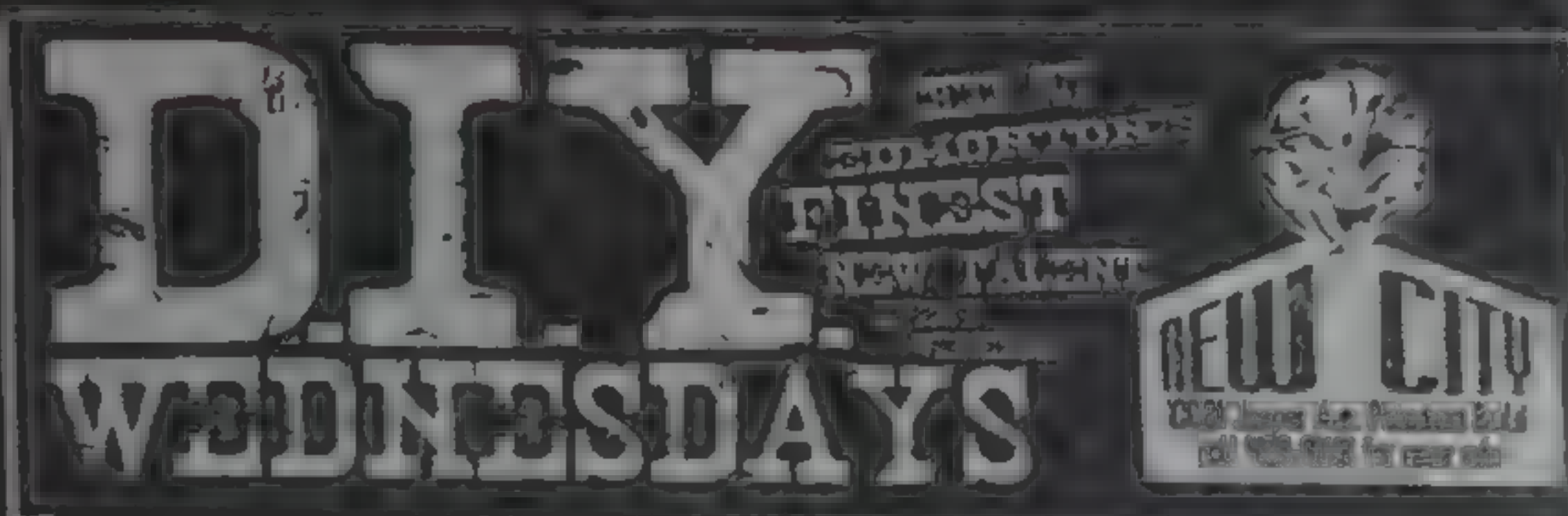
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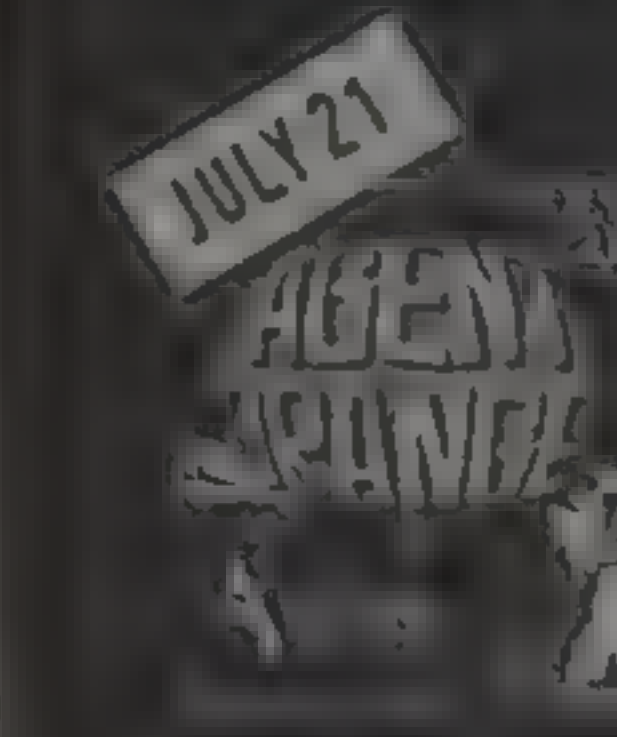
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**WED, JUL 5 / NEKO CASE / MYER HOROWITZ THEATRE** I'm going to just come right out and say it: Neko Case has the best music today. Period. Her voice—sweet like Tift Merritt's and as intense as Gillian Welch's, as controlled and powerful as kd is unrivaled. It's an instrument in itself, and Case clearly knows how to play it. The part-time New Pomographer began her two-hour set at the Horowitz last week with a banging rendition of "Favorite," commanding applause for every high note she between songs, Case conversed as if she were just another local, bemoaning a peanut butter stain on her skirt and missing her Sister, Carolyn Mark, who fled the city the day before Case came to town. Both the full band and backing singer Kelly Hogan's vocals proved a natural foil to Case's deep, guttural howl, which enraptured the sold-out Myer Horowitz crowd well into the

TYSON KABAN / tyson@vuweekly.com



## Ramblin' Jack Elliott is a cultural icon.

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# RAMBLIN' JACK ELLIOTT Stand Alone



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### HELMET MONOCHROME

Helmet will release a brand new album on July 10th called *Monochrome*. Look for Helmet on this year's Vans Warped Tour. 2006 Warped Tour lineup follows up the band's 2004 release of *The Strange Case of Albert Einstein*.



IN STORES JULY 18 '06

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# Don't worry, this internet thing will never catch on

BRYAN CARROLL / bryan@vuwweekly.com

Whenever summer rolls around in this city, a certain type of band seems to crop up, seemingly out of nowhere. Usually dreamed up in a drunken haze on a Wednesday night, these joke bands (or "fuck bands" as some refer to them), often play a show on the following Friday and are nothing but a hazy memory by Sunday.

Existing for a brief shining moment is half the fun of these bands, but sometimes these groups click, and the members choose to continue playing and writing together long after the joke has died.

Such is the case with Edmonton's newest fuck band, **Backslash the Internet**. As guitarist Ryan Podlubny (better known to local music aficionados simply as Pud) explains, the band, which started as a lark, is now beginning to give some thought to what they'd like to accomplish in the future.

"We're having fun with it, and people seem to enjoy it," he says. "[The band] is just ridiculous—it's for a good time."

**RIDICULOUS OR NOT**, the band is gearing up to record some demos



PREVIEW

FRI, JUL 14 (7 PM)  
**BACKSLASH THE INTERNET**

WITH OUR MERCURY, DRIVE BY PUNCH, KATE'S TURN, THE FROSTED TIPZ  
QUEEN ALEX HALL, \$10 (ALL AGES)

which Pud says he'll send to some friends in high places, friends he's made over the course of many years in the Canadian underground music scene.

The name, he says, came from a running joke about what would make for a good band name, although when pressed for an

explanation he admits that the joke "doesn't really make sense."

The band, whose Myspace page makes the audacious claim that they were picked up by Sony after only three days of rehearsal (it might be best to let our dear readers use their own bullshit detectors on that one), is attempting to foster a unique sound influenced by (ahem) juicy beverages and small appliances, Pud explains.

"If you took the Foo Fighters, Hot Water Music and the Jello Spurd and put it in a blender," he says, "we'd be the smoothest you'll drink."

**UE / FRI, JUL 7 / CASTLEMUSIC / SIDETRACK CAFE** When Toronto's Jennifer Le, performing under the name Castlemusic, stepped out onto the Sidetrack's stage just her electric guitar in hand, she was an unknown act on the night's bill. Facing the AWOL Will Kidman, Castle started the evening off slow and steady with ties of tunes that smoldered with emotion. Castle's sparse, sometimes shaky guitar provided the perfect complement to her ardent vocals as she built songs from spars into raging storms, pounding out massive sounding chords and then pulling just as quickly. The music was by no means easy to listen to, and that's exactly made it so powerful—Castle's short set was as honest as music can get. —EDEN

ED / eden@vuwweekly.com

# THE UNSEEN



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THE JUAN MACLEAN

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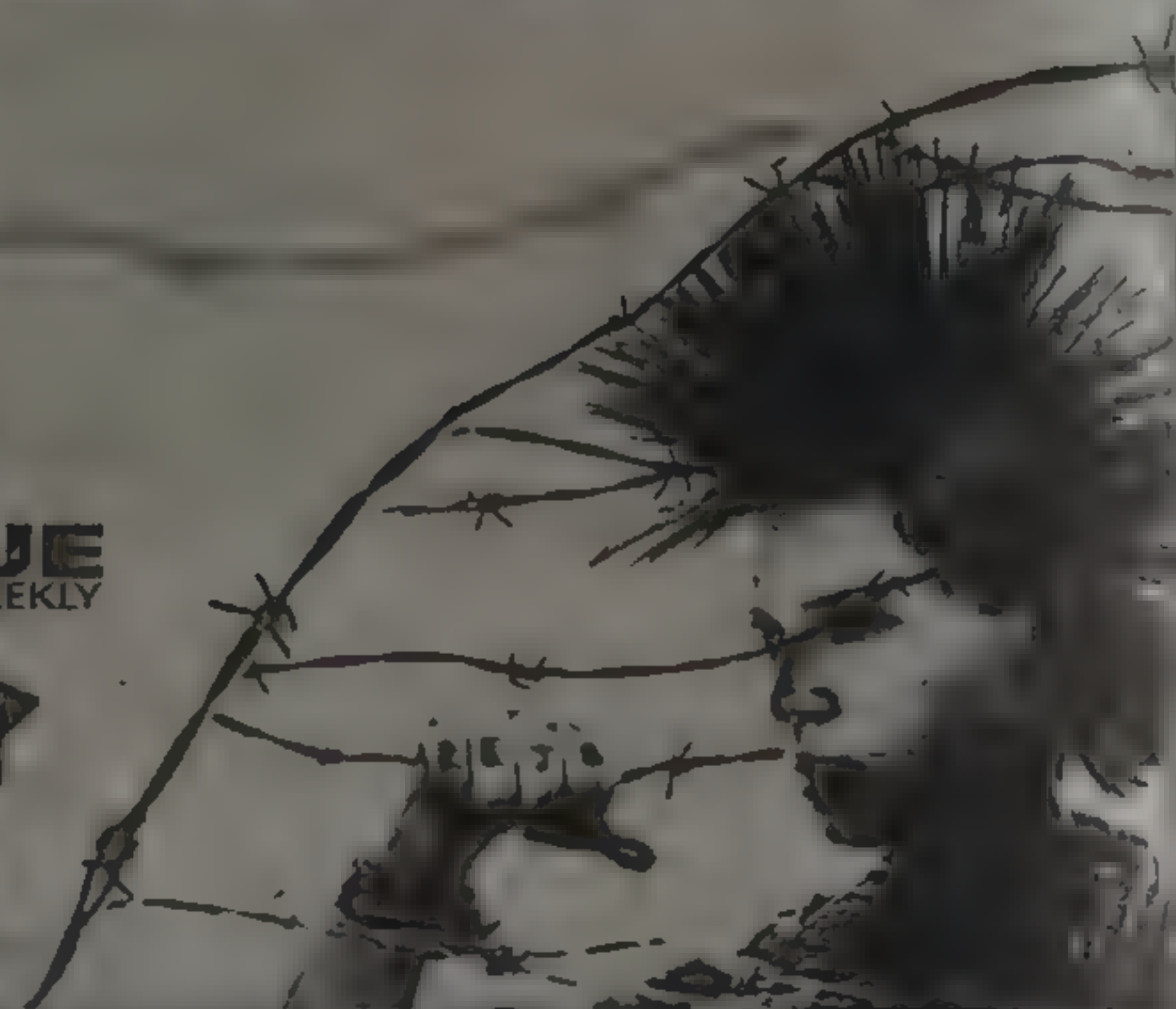
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# The Bentall doesn't fall very far from the tree

EDEN MUNRO / eden@vuweekly.com

Up-and-coming singer-songwriter **Dustin Bentall** knows that rock 'n' roll can be a hoody game, especially when that hood is shared between generations of musicians.

Bentall lays himself bare on his room-tough debut, but, as the son of well-known Canadian rocker Barry Bentall, he knew that there was no way that he would be able to release an album without coming up against some sort of comparison.

"I knew when I started getting serious about music on that the first record that I made, people were going to listen to it with some sort of expectations," Bentall says. "So I wanted to wait until I was ready to

**PREVIEW** FRI, JUL 14 (9 PM)  
**DUSTIN BENTALL**  
WITH RIDLEY BENT, CAMERON LATIMER  
SIDETRACK CAFE, \$12

make the record that I was going to be happy with."

**NOW THAT BENTALL** has carved out his own identity on record, he's taking his songs on the road as part of the Bottle & Truth tour, playing alongside his friends Ridley Bent and Cameron Latimer.

"I met Cam and Ridley about this time last year in Vancouver and we started playing together and writing songs and it just came so naturally," Bentall recalls. "And they live together

in a house and a room came up there, so I ended up moving in with them. And, because we all use the same band, when we tour we can go on the road as five people and do three sets. It's economical for these early days of touring."

That economical sense means that Bentall and Latimer will be alternating bass duties between the sets, but the three also find genuine pleasure in this approach.

"We know each other's songs inside and out now from living together and playing together," Bentall says. "We've written this big batch of songs between the three of us and we've got enough now to make a record, so we're going to be doing that probably this winter." ▽



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# STARLITE ROOM & VELVET UNDERGROUND UPCOMING EVENTS

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**CALLING PENNY**  
WITH THE CORDUROY TREES & AMAZARIA

FRIDAY JULY 14 (METRO THEATRE)

**UNCLE OUTRAGE**  
WITH ANEOTIC & DELUGE

SATURDAY JULY 15 (STARRITE)

**LEFT NUTT**  
XXX CD RELEASE SHOW  
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TUESDAY JULY 18 (STARRITE)

**THE UNSEEN** PANIK ATTACK  
ON THE BRINK

SATURDAY JULY 22 (METRO THEATRE)

**DUDLEY DAWSON**  
WITH THE ULTIMATE POWER DUO AND GUESTS

SATURDAY JULY 22 (STARRITE)

**EDMONTON AND ATHABASCA DISTRICT HISTORIC FESTIVAL**

MONDAY JULY 24 (STARRITE)

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TUESDAY JULY 25 (STARRITE)

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WEDNESDAY JULY 26 (STARRITE)

**MSTRKRFT & THE JUAN MACLEAN**

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**THE SUBWAYS** and friends

SATURDAY AUGUST 2 (STARRITE)

**BLEED THE DREAM**  
BLESS THE FALL AND GUESTS

SUNDAY AUGUST 13 (STARRITE)

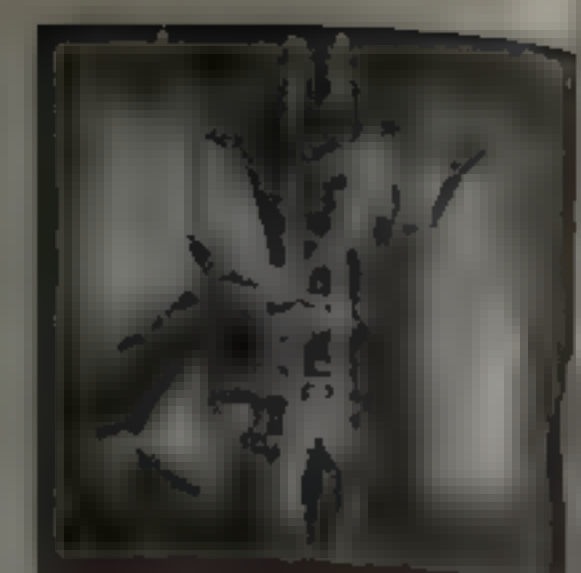
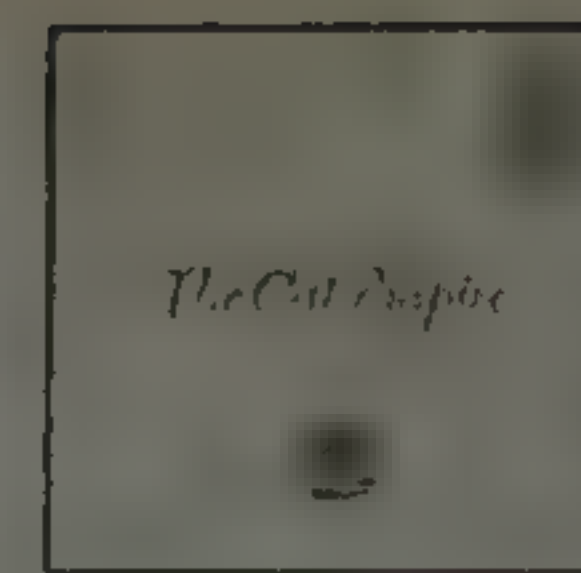
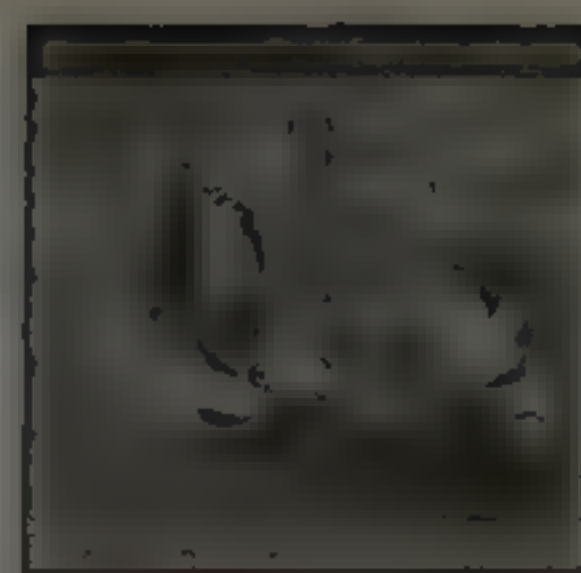
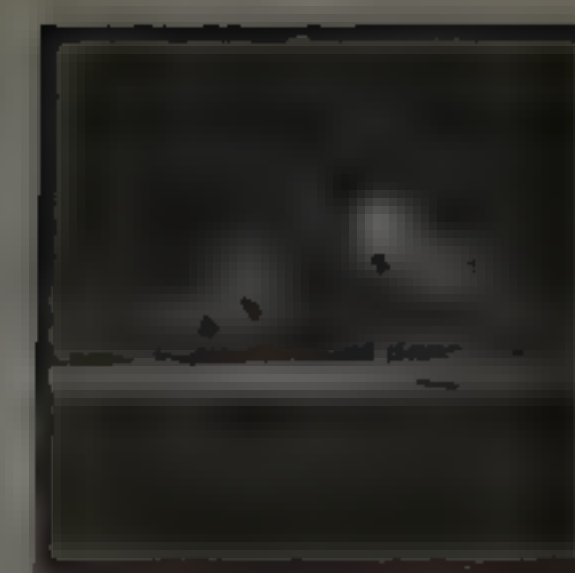
**PEACHES**

MONDAY AUGUST 14 (STARRITE)

**WOLF PARADE** WITH FRIG EYES AND GUESTS

ALBUM REVIEWS

## NEW SOUNDS



**MY ARCHITECTS**  
GRAND DESIGNS  
FIERCE PANDA

JOEL KELLY / joel@vuweekly.com



In the post-Radiohead, post-post-Oasis Britpop scene, England's My Architects exhibit the same kind of atmospheric, melodic pop as ex-label mates Keane and Coldplay. But hang on—even if you can't stand Chris Martin et al, you should still give My Architects a chance.

At times, the band sounds unsure of its sound, trying too hard to emulate its popular analogues. I attribute at least some of this to producer James Sanger (U2, Keane), who occasionally loses track of the talents of My Architects in a wall of mushy reverb.

Left to their own devices, though, the distinctive voice of lead singer Aid Burrows and a collective knack for catchy melodies envelope you with songs ranging from quiet and mellow to road-trip anthems. Think of My Architects as the UK version of Death Cab for Cutie, only without all the OC sycophants.

At a scant 32 minutes, *Grand Designs* is just that: a blueprint for the reclamation of British pop from over-hyped commercialism. As an album, it has a promising vision for things to come.

**RAE SPOON & RODNEY DECROO**  
TRUCKER'S MEMORIAL  
NORTHERN ELECTRIC

JARED MAJESKI / jared@vuweekly.com



With whiskey flowing through their veins, indie-country/roots musicians Rae Spoon and Rodney DeCroo have teamed up to create *Trucker's Memorial*, a fusion of truthful

melancholic twang, lively down-home choruses and lyrics rife with alcoholic anecdotes and heartbreak.

DeCroo and Spoon have sort of a twisted Cash-Carter aura about them. Spoon, who was born female and now lives as a male, fills out the high-end of DeCroo's Ralph Stanley-esque Appalachian folk voice, and the sometimes-dragging tempo of songs like "In the Pines" and "Blue Rooms" does nothing but heighten DeCroo and Spoon's effortless storytelling abilities.

"Gin Train" bounces-acoustic with a harmonica as DeCroo declares "Bombay Sapphire is my only friend." The many alcohol-influenced numbers, such as "Sweet Mr Daniels," "Whiskey" and "Shot of Jesus" juxtapose well to the number of sultry ditties about rodeos and Manitoba towns.

Breathe this album in. It smells of 200-proof whiskey, farmers' fields and the open road.

**THE CAT EMPIRE**  
TWO SHOES  
INDICA

EDEN MUNRO / eden@vuweekly.com



The Cat Empire hail from the land of kookaburras and dingoes, but their music doesn't jump out as being particularly Australian. Instead, the six-man band draw their influences from around the globe. There's the party rock of "Sly," the mix of soul ballad and New Orleans' street jazz in "Lullaby," and the hip hop of "Party Started." The dominant sound here, though, is Cuban.

The energy level of the music on *Two Shoes* never wavers throughout, with the instruments circling around each other while the players yell

enthusiastic background shouts and hollers. There's no denying that the Cat Empire give their all in their performances, but they also have a disappointing tendency to tread over the same ground with the lead vocals. The singing often drifts back to lengthy and repetitive lines that end up sounding interchangeable, distracting from the dynamics that the group pulls off so impressively in their music.

Ultimately, the Cat Empire hold the music together with the thread of danceable Cuban grooves, and they have a disarming way of addressing serious topics while taking a seemingly frivolous approach with the lyrics.

**DEAR JANE I ...**  
... HOPE THIS REACHES YOU IN TIME  
VERONA

JOHN ESQUIVEL / john@vuweekly.com



Sometimes a band name completely prejudices you about the music before you hear it. This is one bad band name. I can't help putting a very melodramatic emphasis on speaking the name ... as if it's in my dying breath.

You can't blame the band—a crappy three-word band name is simply the result of a genre that takes itself too seriously and ends up sounding like a GMCC drama graduate's crummy final project—but jeez: this band uses the "..." expression more than I do during internet chats!

After you get past the name, though, the music isn't bad at all ... surprisingly. It still has some emo clichés, but it comes across as one of those guilty pleasure records, like Grade's *Under the Radar*. Dear Jane I ... has managed to write some good hooks and sing-along parts—I won't say that the music

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# Politik Live discusses Bob Marley's Legend

## RETRO DISTANT REPLAY

STEVEN SANDOR  
distantreplay@vuwweekly.com

Usually, Distant Replay features a solitary musician discussing the album that had the most influence on his/her musical career.

But, for the first time in DR history, an entire band came up with a consensus pick. For the three hip-hop maestros who comprise Politik Live, one of Edmonton's hottest rap commodities, Bob Marley's greatest-hits package *Legend* was the album that made them want to make music.

Politik Live members Dirt Gritie and Bigga Nolte are brothers, and Arlo Maverick is their cousin. They would often gather together as children to listen to music, as Gritie and Nolte's father had a massive collection of soul, R&B and reggae records, and his love of music was passed down to the next generation of the family.

"There was always a lot of music in the house," recalls Maverick. "Michael Jackson, Marvin Gaye, Prince, a lot of old-school 45s. But *Legend* was always the album that we came back to."

Released in 1984, three years after a cancerous tumor claimed Marley's life, *Legend* is the perfect introduction to reggae music, a tribute to arguably the most important cultural force to ever come from the Caribbean. Part songwriting genius, part philosopher and part cultural icon, Marley single-

handedly brought reggae music into the mainstream, and *Legend* features the songs that crossed over to rock radio, from "Buffalo Soldier" to "Get Up Stand Up," "Jamming" and "I Shot the Sheriff," which Eric Clapton transformed into a classic-rock staple.

"The songs on it have never been outdated," says Gritie.

The fact that the three all listened to a lot of reggae in the house is evident to anyone who has followed the careers of the three Politik Live members. Reggae beats regularly flavour their music.

While all three have been active in Edmonton's hip-hop scene for over a decade, they have enjoyed their greatest success since uniting as Politik Live. The band's debut album, *Notoriety*, created buzz from coast to coast, and in 2005, their single "The Matinee" spent five weeks in MTV Canada's Top 10.

So there are a lot of expectations weighing on the band's new album, *Adaptation*, which will be released later this year. Already, the band gathered friends and family in Edmonton to film the video for the single "Block U." In it, the "extras" showed off a series of West Indies dances.

As Gritie says, "It was about getting everyone together" and showing off both the band's Edmonton and West Indies roots at the same time.

The band is also planning to film a video for the song "What's It Gonna Take," and Politik Live hopes to shoot it during Edmonton's Cari-West festival. ▽



completely nullifies the name impact on me, but most bands in this genre should be so lucky to have pulled off a decent debut disc like this.

CHOICE  
PENNY DOPE  
MIL

CONOR TAVIS McNALLY / conor@vuwweekly.com

Compilations are always hit and miss. One good song might fill your ears with wonderful joy, but the next might as well suck the life force from your soul.

On the latest collection from Kenny "Dope" Gonzalez, a New York based DJ specializing in '80s dance music, we are treated to a collection of "choice" cuts of his retro-dance flavour. Just for the record, I've never been a fan of disco, so I was already a little turned off after reading the mini-bio that accompanies the disc calling it a "heady disco ensemble." My mild distaste turned into violent vomiting with the opening track "The Fantastic Aleems (Holy-Out-Date, Batman!!!)". Seriously, when Dope is your middle name, you better live up to it.

Maybe the guy does deserve some credit—after all, he did work with Mark Anthony back in the early '90s. That sure looks good on a resume, eh?

12 YEAR OLD GIRL  
THE SWAMP MONSTER EP  
INDEPENDENT

TYLER MORENCY / tyler@vuwweekly.com

The *Swampmonster EP* is a concept album, except, you know, without a concept. Well, kind of: every song is called "Swampmonster" followed by a random Roman numeral. Does that make a concept?

Maybe if a listener could decipher the lyrics, then perhaps a continuous theme would emerge. Unfortunately, comprehension of anything resembling a melody or lyrical intention is impossible. This Vancouver three-piece plays a thickly distorted brand of sludge rock punctuated by the howling screams of vocalist "Patch" (reminiscent of Jack White, singing through a continuous seizure while being keelhaunched in the gator-infested waters of the Florida Everglades). Admittedly, it doesn't sound like any other music out there at the moment, so 12 Year Old Girl gets some points for originality, but, um, not much else.

Perhaps fans of hardcore could appreciate the raw manic approach to music 12 Year Old Girl uses to create their bass-driven wailing noise. For everybody else, though, this EP belongs at the bottom of the bog along with the body of Jimmy Hoffa, never to be found again.

## HAIKU QUICK SPINS

WHITEY AND TB PLAYER  
quickspins@vuwweekly.com

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ELEVEN THIRTY

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Leaves a crappy taste

SOUL ASYLUM  
THE SILVER LINING  
LEGACY

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Never coming back. Old band  
And the new disc's wack

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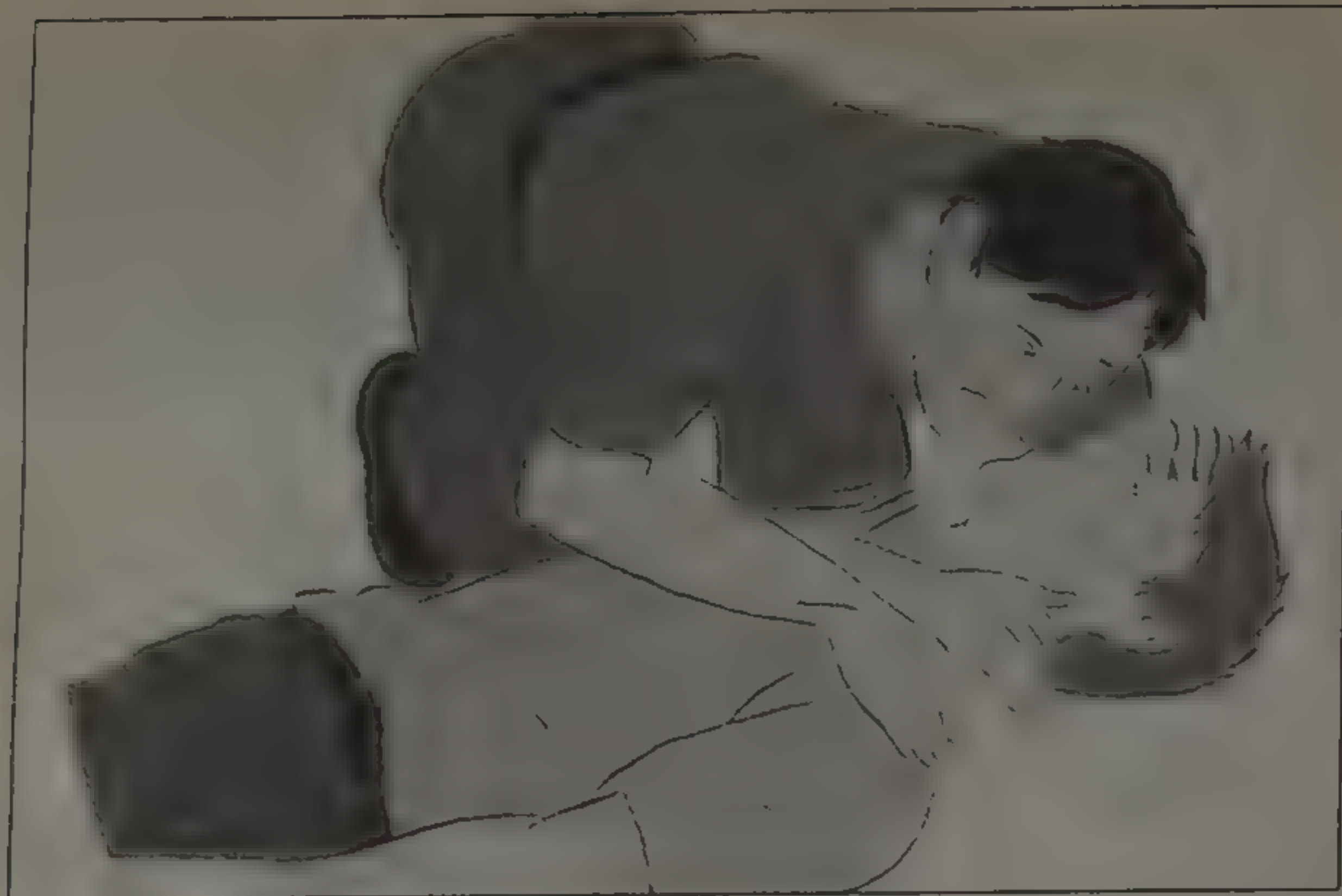
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## My brief and somewhat pathetic liaison with a sailor named Lester

**QUEER** **TOTALLY GAY**  
LUKE FOSTER  
totallygay@vancouverweekly.com

When I first started writing this column, I made a promise never to let *Totally Gay* deteriorate into a gay version of *Sex and the City*... well, a gayer version of *Sex and the City*. A weekly, self-indulgent, first-person account of my unquestionably intriguing personal life, my inner circle of friends and all of the high-profile acquaintances I have, wasn't what I initially pitched to my editors.

I have no desire to explain the ins and outs of dating and relationships through bad puns, or fashion-related analogies. Men are not like shoes or turquoise jewelry. I would never dream of annoying my readers, pretending to be insightful, while actually pointing out the painfully obvious by posing rhetorical question after rhetorical question.

All of the stylish, sassy and single gays in our city don't need me to guide them through the battlefield that Pat Benatar would call love. And I surely would never subject them to reading on a regular basis about all of the embarrassing, oddly specific sexual encounters I've had. Clearly, I'm a better writer than that. So now here's something completely unrelated to that diatribe.

The other day I was giving CPR to a plastic dummy. Quite irreverently, I decided to name it Lester. I also decided that Lester was a beefy, shipwrecked sailor who I pulled out of the tide and onto the beach after his battleship was sunk as a result of a horrific offshore firework accident. As I was breathing life back into poor Lester, I came to a startling conclusion.

Making out with an inanimate object, even one with such a tragic back story, was, unfortunately, the most satisfying action I've gotten in a long time. Seriously, if I told you how long it's been since I've been laid, my credibility as a gay columnist would fall through the floor faster than green becoming the new black.

Okay, I'll tell you. It's been five months. Not that long, right? Well, that's not entirely true. Five months ago, I made out with a guy a couple times. It's

been more like eight months since I've had an orgasm in the presence of a second party. I like to think that there's obviously something terribly wrong going on in the universe when a young, hip, cosmopolitan writer like me can't get laid. But that's not entirely true, either. If I've learned anything about being male and gay, it's that sex is easier to come across than a pair of fake D&G sunglasses at a kiosk in Southgate. You could be fat, ugly or a hairdresser and someone, somewhere will want to fuck you.

**SO WHAT'S MY PROBLEM THEN?** Is it that I don't want to simply just have sex, that after all of the zeros I've been with, I'm holding out for the "one"? Or am I just being too picky? Can sex actually just be about having fun? Or is it because, lately, I've been feeling too insecure about my untanned legs and poorly toned upper-torso to get naked in front of someone? I couldn't help but wonder. What exactly is preventing me from gettin' it on?

I put forth the question to my sister—my friend and closest confidante—while we were lunching the other day at one of the city's classier Moxie's Classic Grills. I said, "Carly, what exactly is my problem? Why has it been so long since I've, you know, had relations?"

She replied, "I don't know. Maybe it's because of your poorly toned upper-torso."

Okay, that totally wasn't true at all. I did ask my sister why I've been having such a difficult time lately, connecting with guys in the romantic sense, but she really didn't have an answer. Because talking with my sister about sex is like wearing a black belt with brown shoes. It's just not done. She did, however, manage to make me feel a bit better by telling me that, "Maybe right now, you're just not into the guys that are out there." Is it just me or does that sound vaguely familiar? Anyway...

What I do know is that it's about time I solve this predicament. I'm taking the matter into my own hands, so to speak, and I don't know exactly what I'm going to do to eradicate this patch of celibacy I've planted, but one thing's for sure: I promise you will never have to read about it again. ♥

LISTINGS FOR YOU

## EVENTS WEEKLY

FAX YOUR FREE LISTINGS TO 426-2889  
OR E-MAIL GLENYS AT  
LISTINGS@VUEWEEKLY.COM  
DEADLINE IS FRIDAY AT 3 PM

### CLUBS/PICTURES

**CONVERSATION CAFÉ** Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

### EDMONTON GHOST TOURS (WALKING)

www.edmontonghosttours.com • Meet in front of the rescuer statue, next to Walderdale Playhouse, 10322-83 Ave • Take a ghostly walk through Old Strathcona while true stories are told about Strathcona's ghosts and hauntings • Until Aug. 31, Mon-Thu (9pm) • \$5 (each)

**FOR THE SAKE OF ALL BEINGS** www.gadensamtenling.org (484-8646) • The 37 practices of a Bodhisattva Weekend retreat in Jasper July 14-16 with Tibetan monk, Kushok Lobsang Dhamchoe of Gaden Samten Ling Tibetan Buddhist Meditation Society

### FEDERAL SPIRITUAL CRISIS

10310-124 St Book signing of George Catlin's new book *The Way to Happiness* • Thu, July 13 (7-8pm)

**LOVING KINDNESS AND COMPASSION** U of A Extension Centre, Rm 3-40, 8303-112 St (433-4921) • Public Talk on Buddhist teachings, meditation and empowerment with Dalai Lama's associate, Ven. Thrangu Rinpoche • Fri, July 21 (7-9pm) \$5

**MEDITATION** 11403-101 St, www.gadensamtenling.org (479-0014) • Gaden Samten Ling Tibetan Buddhist Meditation Society by Kushok Lobsang Dhamchoe; Beginner Tue (7pm); intermediate Wed (7pm); advanced Sun 11am-1pm • www.karmatashilling.org (433-4921) Public talk and weekend teachings by Tibetan Lama, Very Ven. Thrangu Rinpoche, associate of Dalai Lama; July 21-23

### WASHTARTAN TRAIL ASSOCIATION

Free guided hike, approx. 11km at Old Lake, meet at 9am by the Bonnie Doon Recycle, 85 St, 85 Ave; Sun, July 16 (9am) • (455-0130) Free guided hike, approx. 10km at Gwynne; meet at 9am by the Bonnie Doon Recycle, 85 St, 85 Ave; Sun, July 16 (9am)

**WOMEN IN BLACK** In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am) • Sat, July 15 (10-11am)

### QUEER LISTINGS

**AGAPE** Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

### BISexual WOMEN'S CUPPee GROUP

http://groups.yahoo.com/group/bweddmonton • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

**BOOTS AND SADDLES** 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

**BUDDYS NITE CLUB** 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12:30); DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser • Wed: Guriz Gone Wild Midnight; with DJ Eddy Toonflash, Mia Follow, Ashley Love, Yokho Oh-no, guests • Thu: Wet Undies Contest (12:30); with DJ Squiggles, Yokho Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ Eddy Toonflash

**DOWN UNDER MENS BATH HOUSE** 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

### EDMONTON RAINBOW BUSINESS ASSOCIATION

www.edmontonrba.org • Monthly after business mixer: Network and share contacts in the GLBT business community • Second Wed ea month

### HIV NETWORK OF EDMONTON SOCIETY

11456 Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

**INSIDE/OUT** U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms): Speakers Series. Contact Kris (kwell@ualberta.ca)

**LIVING POSITIVE** 404, 10408-124 St, www.edm-livingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

### MADAME SAMAN FOUNDATION

Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member/\$10 (membership)) • Pre-register

**MAKING WAVES SWIMMING CLUB** www.geocities.com/makingwaves\_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

**PRIDE CENTRE OF EDMONTON** 10010-109 St (488-3234) • Open 10am-10pm • Open 10am-10pm • Bears Movie Night: Bears Club: last Sun ea month (1-6pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals, 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • Community Potluck Dinner: 2nd Mon ea month (7pm) • Womens Spirituality Group: Drumming circle 2nd Wed ea month (7pm), in Rm 1 with Kucutzi • Bisexual Discussion Group: Mixed social and discussion group drop-in; 1st, 3rd Tue ea month (7pm) Rm A, with Vanessa edmbiggroup@yahoo.com • TTIQ Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month; tri-qualiance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Wed (10:30am-3:30pm) with Jeff Bovee, 488-3234 • HIV Outreach: Drop-in circle every other Thu (7pm) • In Together Out Together Get Together: A welcoming group for GLBT members in their 20s, 30s and 40s 1st and 3rd Fri ea month, hosted by Robert Blatchford • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234

**PRISM BAR AND GRILL** 10524-101 St, back entrance (930-0038) • Lesbian and gay bar/restaurant

**THE ROOST** 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game 2nd and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz: New European music with DJ Outlawak Downstairs: DJ Jazzy • Sat: Every Sat like new years; Upstairs: Monthly theme parties with DJ Jazzy; Downstairs: New music with DJ Dan and Mike • Long weekend Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

**STEAMWORKS** 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

**WOODY'S** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: With Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

### SPECIAL EVENTS

#### ADIDAS +10 WORLD CUP TOUR

University of Alberta, www.adidasoccer.ca • Free family event focusing on soccer skills, amateur games and human football matches • July 17-18 (10am-6pm)

**A BLADE TO CONSIDER** Alberta Legislature, www.ablade.org • Roller-blade fundraiser, roller bladers and cyclists will be participating in a marathon through Edmonton's River Valley to raise money for youth • Sat, July 15 (10-11am) • \$25 participate@ablade.org

**CANADA'S PARKS DAY** Laurier Park, www.edmonton.ca • Activities for adults and children • Sat, July 15 (11am-3pm)

**CAPITAL EX** Northlands Park, 116 Ave, 73 St, www.capitalex.ca • Edmonton's newly renamed and renovated exhibition featuring shows like Ed Fest, Global Connections and Northwest Originals • July 20-25, 27-29

**COUNTRY SOUL STROLL AND COUNTRY CUISINE: A TASTE OF THE STROLL** www.countrysoulstroll.ca (1-877-888-1757/459-1724) • A celebration of the farms, faces, and food of Edmonton's countryside! • **St. Albert Grain Elevator Park:** A Taste of the Stroll (July 16, 4:30-7:30pm); \$30 (incl. a Country Soul Stroll pass and a cookbook from Atco Blue Flame Kitchen); tickets available at St. Albert's Visitor Information Centre, TIX on the Square • **Sturgeon County and area:** Country Soul Stroll (July 22-23, 9am-4pm); \$10/free (child 2 and under)/\$30 (carload, max. 5 people, each additional \$6); passes at TIX on the Square • **Nemee Community Hall,** north of Edmonton, on Hwy 28: Country Soul Stroll Breakfast; Sat, July 22 and Sun, July 23, 8-10am; \$6 (adult)/\$3 (child 12 and under); tickets available at the door

**CUPIC/PREDATING** Billiard Club, 2nd Fl, 10505 Whyte Ave • For singles aged 26-39 • July 25 (7pm) • \$30

#### EDMONTON INTERNATIONAL STREET FEE

**FORMERS FESTIVAL** Sir Winston Churchill Sq, www.edmontonstreetfest.com (425-5162) • Featuring local, national and international street artists; until July 16 • Stanley Milner Library (downstairs); Late Night Madness I and II; July 14-15 (10pm); \$15 (adv)/\$17 (door) • Closing Group Show; Sun, July 16 (3pm)

#### EDMONTON SYMPHONY ORCHESTRA'S BEAT

**BEETHOVEN** Sir Winston Churchill Sq through downtown • 8k run, 4k walk; race to the pace of Beethoven's Ninth Symphony through downtown, live music throughout downtown • Sun, July 16 (8:30am) • Register www.runningroom.com, Winspear Centre box office • Proceeds support the Edmonton Symphony Orchestra

**HISTORICAL BUS TOURS** Buses leave from the north side of City Hall, bus stop 1123 • The first tour of the day will be to the Highlands area and second tour of the day will be to the Glenora area • July 22-

Aug. 17 (Tue, Thu at 1:30pm and 7pm; and Sat at 10:30am and 2pm) • \$5 at TIX on the Square

**HISTORIC FESTIVAL** Various venues, www.albertahistory.org • Historic festival including Edmonton and the Athabasca district featuring tours and activities at museums and historic sites and community events that showcase rural life, agriculture and cultural heritage • July 22-30

**LATITUDE 53** Maverick Room (423-5353) • Fundraiser featuring Bebop Cortez, Eshod Ibn Wyz, and Radiovacana • Sat, July 15 • \$10 at Listen Blackbyrd, UltraViolet Floral Studio; \$15 (door)

**MOTION MOTION MUSIC FESTIVAL** Evansburg 1hr West of Edmonton, motionmotion.com • 4 stage 80 musical acts, camping, workshops and more • July 13-16 • Tickets available at Foosh, Underground Treehouse, Blackbyrd, TicketMaster

**OPEN FARM DAY** Bamsallow Corner Farm, Mulhurst (387-3588) • Tour the garden, enjoy local live music, a bonfire and more • July 22 (1-5pm) • \$5

**SASQUATCH GATHERING** Near Easyford, SW of Edmonton • Featuring entertainment by the AA Sound System, Bill Boume, Circuitry, Kevin Cook Trio, The Cracker Cats, Johnny Eden, The Fates, Fabulous Bee Feeders, Tim Harwill, The Hut Crew, Laurelle and C-Note, Gary Lee, Prairie Tales, Melissa Majeau and the Muse, Mile Zero Dance, Radiovacana, Erin Ross, Shamik, John Spear, The Time Flies, Trevor Tchir and Zoe • July 28-30 • \$40 (adv at Blackbyrd)/\$50 (gate incl. rustic camping; free (child 12 and under)

**SILLY SUMMER PARADE** Begins at 78 Ave, 106 St going east on 78 Ave to 104 St; north to Whyte Ave, west to 108 St to 78 Ave to Queen Alexandra School 7730-106 St (439-9166) • Parade starts at noon, followed by a Picnic-in-the-Park event

**TASTE OF EDMONTON** Sir Winston Churchill Square • July 20-29

**VOICE FOR ANIMALS** 99 St, 76 Ave (490-0905) • White Elephant rummage sale • Sat, July 22 (8am-6pm)

**WRITERS BLOCK DAY:** Homegrown Soul Shack, 8102, 10324-82 Ave, alley; Paint Day • Night: 180 Restaurant and Lounge, 10730-107 Ave; Wrap-up Jam; \$5 cover • July 15

### KARAOKE

**BAR-B-BAR** 4249-23 Ave (461-2244) • Every Tue and Sat (9pm); James, Mr. Entertainment • Every Sun (7pm); James, Mr. Entertainment

**CASTLEDOWN'S PUB** 16753-100 St • Every Tue (9pm-1am); with Off-Key Entertainment

**CAMELOT SPORTS BAR** 10231-95 St (425-4298) • Every Sun (8pm-12); with Jeannie

**CROWN AND ANCHOR** 15277 Castledowns Rd (472-7696) • Every Thu

**CHRISTOPHER'S PARTY PUB** 37 Millbourne Rd • Every Tue (9pm); with Sonia, Prosound Productions

**ECCO PUB** 9605-66 Ave • Every Mon (9pm); with Sonia, Prosound Productions

**GAS PUMP** 10166-114 St (488-4841) • Every Tue Wed (9:30pm); Gord's Best Live Singing Show

**HAWKEYE'S TOO** 10044-102 St (421-9898) • Every Fri (8pm-midnight); with Deb Thulin, Hot Karaoke Productions

**HOLIDAY INN** 4520-76 Ave • Every Thu (8:30pm) with Prosound Productions

**KNIGHTS PUB SOUTH** 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am); Gord's Best Live Singing Show

**MAZADAR** 10725-104 Ave (429-4940) • Fridays karaoke (5pm-late); with Chris

**MOJO'S** Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm); with Sonia/Prosound Productions

**O'CONNOR'S IRISH PUB** 9013-88 Ave (469-8165) • Every Thu (9pm-1am)

**ON THE ROCKS** 11740 Jasper Ave (482-4767) • Karaoke Mondays: Every Mon (9pm); Hosted by Mr. Entertainments' Scott Parsons • Salsa and the City Thursdays: Latin music and Salsa lessons; every Thu (9pm)

**ORLANDO'S 1** • Every Wed (9pm-1am); with Off Key Entertainment

**ORLANDO'S 3** 6104-104 St • Every Mon (9pm-1am); with Off-Key Entertainment

**PEPPERS** Westmount Mall (W), 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); with Gord from Stonerock Productions

**RATT** 2-900 Students' Union Bldg, 8900 114 St, U of A Campus • Hey, What Are These Tunes Called?: Name That Tune every Tue with Colin Krieger • Karaoke, baby: every Wed (9pm); with Colin and Darrell

**ROSARIOS** 11715-108 Ave (447-4727) • Longest running Karaoke bar; 7 days a week

**ROSIE'S BAR AND GRILL** • Downtown, 10604-101 St (423-3499); every Mon-Sat (9pm); Sun (7pm) with Ruth • Highstreet, 10315-124 St (482-1600), daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St 63 Ave; every Thu-Sat (9pm-1am); with Off-Key Entertainment

**SPORTSWORLD INLINE AND ROLLER SKATING DISCO** 13710-104 St (472-6336) • Every Tue, Fri Sat (7pm-midnight), Sat-Sun (1-5pm)

**YESTERDAY'S** St. Albert • Every Thu (9:30pm-2am); with Off-Key Entertainment

**ZAKS ON 51ST AVENUE** 10525-51 Ave (432-5853/436-5047) • Karaoke Nights: Every Fri (10pm-2am)



**ARIES (MAR 21 - APR 19)**  
Yawning often occurs during the time we're transitioning from a passive state to a more active one, like when we're waking up in the morning or when we've decided to stop watching TV, get up off the couch and head out for a jog. Psychology professor Robert Provine, an expert on the subject, says that concert pianists and Olympic athletes typically yawn as they gear up for their moments in the limelight. Judging from these facts, Aries, imagine you'll soon be indulging in more yawns than usual. You're about to go from a phase of relative inertness to one of mind-jiggling adventure.

**TAURUS (APR 20 - MAY 20)**  
Surveys show that two out of every 10 people have bought stuff they found out about through e-mail spam. While you're no doubt too sophisticated to be among that number, you might want to open your mind a bit to the possibility. That's because the astrological omens suggest you may soon receive useful information and out-of-the-blue inspiration from sources you've ignored in the past—even chattering gossips and questionable teachers and TV news shows. Don't be too sure you already know where your juiciest clues will be coming from.

**GEMINI (MAY 21 - JUN 20)**  
Florida's Pensacola Christian College has a strict code of conduct that regulates the interaction of male and female students. One of the forbidden acts is "optical inter-

course," also known as "making eye babies." This occurs when two people gaze into each other's eyes too long and too deeply. Luckily, you don't attend Pensacola Christian College, and will thus face no prohibitions if you choose to carry out my astrological advice: Make eye babies in abundance during the coming week. This is the best time in aeons for you to build soul-to-soul intimacy with those who've earned your exuberant trust.

**CANCER (JUN 21 - JUL 22)**  
A literature professor told me an amazing fact: many of Emily Dickinson's poems can be sung to the tune of the traditional folk song "The Yellow Rose of Texas." I like this unexpected resonance between high art and rustic style, between subtleness of mind and earthy feelings, between elite ideas and populist execution. Furthermore, I recommend that you yourself try similar blends in the coming week.

**LEO (JUL 23 - AUG 22)**  
"Nature loves courage," said visionary philosopher Terence McKenna. "It shows you it loves courage because it will respond to your brave commitment by removing impossible obstacles." While I believe this is always true, Leo, it's especially apropos for you right now. You've fallen short of your potential because you have not yet summoned more than a fraction of the boldness that lies within you. But this is a turning point when you finally have what it takes to tap into your dormant reserves. I hope you rise to the occasion, and so does nature.

**VIRGO (AUG 23 - SEP 22)**  
"What this country needs is a good five-

cent reverie," philanthropist Paul Mellon once said. I completely agree. There are more than enough dreams that tempt us to spend a fortune ... fantasies that cost a hundred million dollars to make ... expensive head trips that distract us from enjoying the simple things in life. The astrological omens suggest that you keep this theme uppermost in your mind, Virgo. Focus on a marvelous reverie that will set you free for free. Daydream about a pearl of great price that you can have for a song.

**LIBRA (SEP 23 - OCT 22)**  
*Mother Jones* magazine reports that the widow of Black Panther founder Huey Newton is trademarking his slogan "Burn, baby, burn" for use in marketing her new barbecue sauce. Meanwhile, the insurance company AFLAC has trademarked the quacking of the duck in its TV commercial, MGM has trademarked the roaring of its lion, and Pillsbury has trademarked the giggling of the Pillsbury Doughboy. Do you have a signature phrase, gesture, noise, trick, service or product, Libra? This would be an excellent time for you to shelter it with a trademark, patent, copyright or other kind of protection.

**SCORPIO (OCT 23 - NOV 21)**  
In his book *Cosmos and Psyche*, Richard Tarnas says the planets don't emit invisible forces that shape our destinies as if we were puppets. Rather, they are signals of the unfolding evolutionary pattern. Just as clocks tell time but don't create it, the heavenly bodies show us the big picture but don't cause it. Quoting ancient Greek philosopher Plotinus, Tarnas writes "the stars are like letters that inscribe themselves at every moment in the sky.

Everything in the world is full of signs. All events are coordinated. All things depend on each other. Everything breathes together." Can you work yourself into a state in which you perceive this sublime interconnectedness, Scorpio? You desperately need to. If you can, you won't have to be an astrologer to catch profound glimpses of the overarching purpose and meaning of your life. Everything in the world, not just the planets' positions, will be full of signs for you to read.

**SAGITTARIUS (NOV 22 - DEC 21)**  
As I take my daily bike ride into the hills, I pass a place where a beer-truck driver named Elijah lives. It's a trailer with old tires and rusty tools littering the driveway. Today there was a new addition: a 1975 Chevy El Camino, a vehicle that's like a car up front and a pick-up truck in back. It had a bumper sticker that read "Theresa and Johnny's Comfort Food—Live Free or Die." The whole scene reminded me of the message I want to convey to you, Sagittarius. First, I believe you should bring into your sphere a fresh old thing that's an amalgam of two different categories, akin to Elijah acquiring a brand new 31-year-old vehicle that's half-car and half-truck. Second, I think you should make sure you feel extremely secure—stocking up on the equivalent of "comfort food"—as you initiate a major push for liberation.

**CAPRICORN (DEC 22 - JAN 19)**  
You: difficult to push around, more hungry for intimacy than you let on, smarter than 85 per cent of the people you know. Me: provider of friendly shocks, fond of playing a didgeridoo in the rain at dusk and dawn,

outrageously tolerant of other people's eccentricities. So is there any hope of a relationship between us? Well of course there is. We're having a relationship right now, aren't we? Maybe it's not the exact kind of connection you'd like to have with me, but you've got to admit there's value in it. Now please apply that lesson to your thinking about all your close alliances: love them for what they are, and don't criticize them for what they're not.

**AQUARIUS (JAN 20 - FEB 18)**  
In one of his poems, the late, great Charles Olson praised "lovers of the difficult." He didn't mean that in some sado-masochistic sense. Rather, he meant to express his admiration for those whose lust for life drives them to seek answers to the knottiest questions. He was recommending that we wrestle with intractable problems whose solutions unleash blessings on the world. In the coming week, Aquarius, I encourage you to be one of these lovers of the difficult.

**PISCES (FEB 19 - MAR 20)**  
The dance called the waltz is regarded as schmaltzy, but it was originally the punk music of its era. After its first appearance in England in 1816, an editorial in *The Times* called it obscene, a dance worthy only of prostitutes, because of its "voluptuous intertwining of the limbs and close compressure on the bodies." Religious authorities in Europe thought it was vulgar and sinful. My prediction is that you're currently entertaining a new trend that will have a history not unlike that of the waltz. It may cause a ruckus in the beginning, but will eventually become the pinnacle of normalcy. ♡

# CLASSIFIEDS

IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 426-1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

## CLASSES

Always wanted to be a Martial Artist? Karate, Yoga & Weapons Classes. Call: Northern River Karate School 707 3693 to watch a class! www.ThreeBattles.com

**Drop in Meditation Classes**—Thursdays 7-9pm  
Practical guided meditations, teachings discussion and break. A warm community with resident Buddhist monk. Everyone welcome! Gameau United Pl. 11148-84 Ave Ph: 412-1006 www.MeditationEdmonton.org

## HELP WANTED

Full time receptionist wanted. Apply in person or call for more details.  
10536-124 Street, phone 496-9977.

Drivers wanted: \$15+/hr, Wed (night), Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570.

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# CLASSIFIEDS

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## INDEX

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•Education •Announcements  
•Real Estate •Market Place  
•Professional Services  
•Cheap Stuff •Music •Services  
•Personals •Phone Services

•Phone **426-1996** from 9am-5pm Monday to Friday  
Email: [office@vuwweekly.com](mailto:office@vuwweekly.com)  
Office: 10303-108 St. Edmonton  
•Deadline: Tuesday at Noon  
•Print your copy legibly on lines provided at right.  
•Up to 45 characters per line.  
•Every letter, space or mark counts as 1 character.  
•Allow one space following punctuation.

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☐ Box Word Ad.....\$3  
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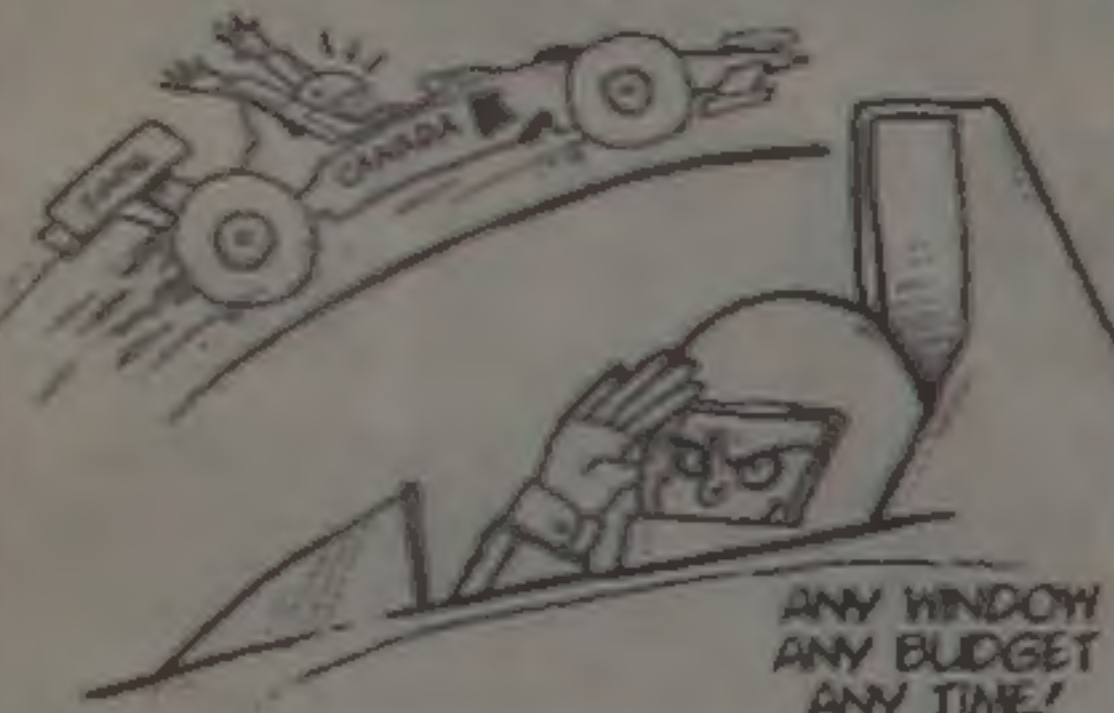
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**ART XPRESSED!** Weeklong art camps for creative kids at Harcourt House. For more info call: 426-4180 or see <http://harcourthouse.ab.ca>

**Open Auditions July 30, 2006. Male and Female actors needed for an upcoming comedy stage presentation.** Call 487-9460 for info.

**Vohon Ukrainian Dance: auditions Fri, July 14 at 7pm** at the Vohon Studios, 10629-98 Street. Call Ken at 424-6632 for more information.

**Justice and Fair Trade in St. Albert: Call for Fair Trade vendors/groups. Ph: 459-5511.**

**Female sitcom/screenwriter** w/good humour and conceptual continuity. Infi Duckman, Drew Cary, Futurama, and Family Guy. Mike 634-1134.

**Fringe Vaudeville Review seeking performers,** contortionists, accordion players, dancers, etc. Please leave detailed message 455 5521.

Little Church Gallery, Allied Arts Council 455 King Street, Spruce Grove **Call for feature artists** for 2007. **Deadline July 15.** Please call 962-0664.

Call to Enter: **ArtHub Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

## MUSICIANS

Singer wanted for metal band. Phone 445-9779.

**Country Female singer/songwriter wanting country musician's** asap... on stage Capital X, Big Valley, etc. [www.ambrehaydey.com](http://www.ambrehaydey.com), 780-914-9813

**The UCSN (Urban Core Support Network) are looking for musicians** who would play in an open stage format for the inner city event on **Fri, July 21 (11am-3pm)**. Contact Earl, Bissell Centre 423-2285.

**Funk/jazz trio seeking keys, horns, additional percussion, female vocalist** (appearance and personality important). Leave message 473-0610.

**Bass Player available for working band.** Young, neat appearance, excellent equipment, very experienced, all styles of music.

## VOLUNTEER

**Edmonton International Street Performers Festival** need volunteers **July 7-16**. Ph Linda at 425-5162, email: [volunteer@edmontonstreetfest.com](mailto:volunteer@edmontonstreetfest.com), or visit [www.edmontonstreetfest.com](http://www.edmontonstreetfest.com).

**LATITUDE 53** are looking for volunteers for upcoming bingos on **July 24 and August 28**. Contact [lisa.tougas@latitude53.org](mailto:lisa.tougas@latitude53.org) or Ph 423-5353. Check [www.latitude53.org/opportunities/volunteer.html](http://www.latitude53.org/opportunities/volunteer.html)

**Volunteer at Strathcona Place Senior Citizen Centre: Volunteer Pottery Instructor.** Ph Rita Mittelstaedt, 433-5807.

**Volunteer in Strathcona Place Senior Citizen Centre Dining Room.** Ph Terrie Shaw, 433-5808.

**Volunteer to Strathcona Place Senior Citizen Centre Outreach Program.** Ph Jo Royal 433-5808.

**Got any donations? Voice For Animals needs your stuff for their rummage sale (which is on Sat, July 22) Ph 940-0905.**

**Donate unwanted items to the Strathcona Place Senior Centre for the Falling Leaves Bazaar: Sat, Sept. 30.** No clothes or large appliances. 10831 University Ave (9am-4pm)

**Donate items to Change For Children.** DVD player; Mini DV Camera; Photo/art frames; LCD Projector; digital camera; External hard-drives; office supplies; photocopier & printer; lap top computer

(minimum 512mb/1GHZ) ; VCR player; TV with DVD connections; book shelves and Plants. Change For Children, 2nd Flr, 10808-124 St, (780) 448-1505.

**Red Cross** is seeking energetic, caring & committed community members to become Volunteer Prevention Educators for its RespectED: Violence and Abuse Prevention program. **Training is in October 2006** Contact: Deanna Key Ph: 780-423-2680, e-mail: [dkey@redcross.ca](mailto:dkey@redcross.ca)

Volunteers needed to **teach English as a Second Language** to newcomers during the summer. Morning or afternoons at the Edmonton Mennonite Centre for Newcomers. Call Marty at 423-9516.

**Become a friend to a NEW Canadian.** Duluri at 474-8445 or [www.eisa-edmonton.org](http://www.eisa-edmonton.org)

Volunteers needed for **A Taste of Edmonton Festival, July 20-23**. Call Suzanne at 423-2822, ext. 25, e-mail: [suzanne@eventsedmonton.ca](mailto:suzanne@eventsedmonton.ca)

**FACRA/CJSR Needs Volunteer Board Members!** Terms two years. Cjsr.com for details or email nominations@cjsr.com

**Old Strathcona Youth Society:** Looking for volunteers aged 21+ interested in working with high-risk youth, drop-in setting. Ph Naomi 496-5947, e-m: [osyc@telus.net](mailto:osyc@telus.net)

**Volunteer Yoga Instructor wanted at Strathcona Place Senior Centre.** Ph Rita Mittelstaedt, 433-5807.

**Help to broadcast news nationally for the blind** and print-restricted! Email [edmonton@voiceprintcanada.com](mailto:edmonton@voiceprintcanada.com), or call 451-8331.

Volunteer for the **Canadian Birkebeiner Society** E-mail: [info@canadianbirkie.com](mailto:info@canadianbirkie.com) / [www.canadianbirkie.com](http://www.canadianbirkie.com) / Ph: 430-7153.

**ESL Tutors urgently needed.** Call P.A.L.S., 424-5514. Help someone learn English as a second language. Training materials provided.

**Mentors for Children/Youth.** Supportive adult role models needed to share time and interests with kids in care. Evening or weekend placements, 2-3 hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

**Brain Neurobiology Research Program** at U of A seeks individuals suffering from **severe PMS** for research study. Ph 407-3775.

**Brain Neurobiology Research Program** at U of A seeks individuals suffering from **PANIC ATTACKS** for research study. Ph 407-3221. Reimbursement provided.

**Brain Neurobiology Research Program** at U of A seeks individuals suffering from **SOCIAL PHOBIA** for research study. Ph 407-3221. Reimbursement.

**Brain Neurobiology Research Program** at U of A seeks individuals suffering from **POSTPARTUM DEPRESSION** for research study. Ph 407-3906. Reimbursement provided.

**Human Rights City Edmonton:** Take part in a new survey: [www.johnhumphreycentre.org](http://www.johnhumphreycentre.org)

**CPAWS Edmonton Boreal Education:** Volunteer Presenters needed. Contact CPAWS Ed. Team at [education@cpaws-edmonton.org](mailto:education@cpaws-edmonton.org) for info.

**Help weed and transplant for Edmonton Naturalization Group.** Ph 466-7570, e-m: [cad@transcena.com](mailto:cad@transcena.com) for info.

**Living Positive,** looking for volunteers to help with programs and fundraising activities. Ph 488-5768, e-m: [info@edmlivingpositive.ca](mailto:info@edmlivingpositive.ca) for info.

**Become a distress line volunteer.** Training classes begin in Sept or Nov. Ph The Support Network, 732-6648. [www.thesupportnetwork.com](http://www.thesupportnetwork.com)

Assist new immigrants on a bus trip to a grocery store to shop for essentials. Ph Judy 424-3545, ext. 249.

**Literacy Tutors Needed.** Assist adults with developmental disabilities to acquire basic reading and writing skills. Support provided. 1-2hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

**Teach classroom English to adult immigrants.** Flexible daytime, weekdays 3-4hrs/wk. Ph Judy 424-3545, ext. 249.

Local Food Basket Seeks Volunteers  
**We can Food Basket**, Ph (780) 413-4525  
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**The Sexual Assault Centre** of Edmonton needs volunteers to take calls on their 24-hour Crisis Line. Ph 423-4102 for training dates.

**Volunteer Drivers needed** for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221.

## VUEWEEKLY CONTEST RULES

Unless otherwise specified,  
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- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
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## Leeches? For God's sake, just masturbate!

**ADVICE**

### ALT.SEX.COLUMN

ANDREA NEMERSON  
altsex@altsexcolumn.com

**DEAR ANDREA:**

I would like to know if leeches can be used on female nipples and clits?  
**LOVE, SUCKY**

**DEAR SUCK:**

Would you, now? And why would you like to know that? I suppose it's too much to hope for that you are selflessly devoted to the cause of curing helpless women of scrofula, ague and the bloody flux, and are seeking new treatment modes? Tell me you're not really wondering if perhaps leeches, applied to well-innervated body bits, could provide a stimulating sort of suction. If so, I'm impressed—it takes quite a lot to gross me out but, man, that's disgusting.

Do you actually know how leeches leech? It isn't very nice. Here's a succinct description of the feeding habits of *hirudo medicinalis*, courtesy of the University of Michigan's Animal Diversity Web: "It attaches to the host by means of its two suckers and bites through the skin of its victim. Simultaneously, the leech injects an anesthetic so that its presence is not detected, and an anticoagulant in order for the incision to remain open during the meal. It has three jaws, which work back and forth during the feeding process, which usually lasts about 20 to 40 minutes and leaves a tripartite star-shaped

scar on the host."

How hot is that? And you caught the part about the anesthetic, right? Not only do the little suckers not suck you as much as they sort of ... *dissolve* you, but you can't even feel it while they're at it. A poor choice of sex toy all around, I'd say.

I realize, of course, that simply hoping that nobody finds leeches sexy is not enough to keep someone, somewhere, from doing exactly that. All we can ask of the inevitable leech-fanciers is that they keep it to themselves.

**SPEAKING OF THINGS THAT SUCK.** I've been a little distracted lately from my readers' blow job issues and quixotic quests for the perfect dildo due to having gone and had two babies a mere three weeks ago: real babies, with the diapers and the 3 am feedings and all that good stuff. They're lovely, thanks.

I couldn't say for sure if one's essential self really changes with the onset of parenthood, but one's perceptions sure do. *Things* change. Nipples, for instance, are changed forever. Once mildly sexy in theory and distinctly sexual in practice, at my house nipples are now the most quotidian of objects, either made of silicone and soaking in the sink, or fleshly but shoved unceremoniously into the frantically gaping but adorable maw of an insatiable small being at any, and often every, hour of the day.

They have been repurposed, and if you take the time to think about it that is just kind of bizarre, as though you had a penis but it had suddenly been declared indis-

pensable as a household tool—a garden hose, say, or a plumber's snake—and put to that use for most of the day every day until you were expected to bring it back to the conjugal bed and put it back to work at its original job.

What has all this to do with your question about leeches? Oh, not much, admittedly, except perhaps as an example of things that one might think could be vaguely sexy but just don't cut it. This brings us to the least sexy vaguely sexy-sounding device on this or most other planets, an object without which I had lived quite happily until they wheeled one into my hospital room. It's the breast pump. Yes, the words "breast" and "pump" are both inherently sexy and yes, the thing does bear a superficial resemblance to similar devices sold for use on whichever erectile bits and bobs you could stuff into them. Not only that, but there are milky-MILF fanciers all over the internet, not to mention all those "human cow" stories that clutter up the BDSM fantasy sites. I don't care. Any object that brings to mind the phrase "moo cow milk-er" is unfit to be considered a sex toy.

That's enough of that. Go read Christopher Hitchens's entertaining intellectual history of the All-American blow job in this month's *Vanity Fair*, or turn up an obituary of John Money, the seminal gender researcher who died this week after a long career as first the hero and then the boogie man of trans- and intersexuals everywhere, and you'll know as much as I do this week. I gotta go change diapers, and that isn't sexy either.

LOVE, ANDREA

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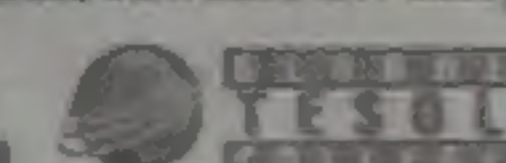
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